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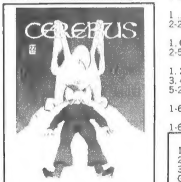

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COMICS COLLECTOR

WINTER • 1986 Number 10

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EDITORIAL

We recently heard from comics researcher Jim Vadeboncoeur Jr., 3809 Laguna Ave., Palo Alto, Calif. 94306. He and fellow researcher Hames Ware are working on an updated version of a basic reference work, Jerry Bails' *Who's Who of American Comic Books.*

"Hames and I are devoting most of our efforts to the Golden Age, because it's so uncharted outside of the major companies (although even DC, Quality, and Fiction House are turning up some surprises)," Vadeboncoeur wrote.

"We'd really like to get in touch with other researchers who are studying other periods and companies — like Charlton from '53 to '60, for a good example. I should stress that we would like to get in touch with people who can identify the artists without signatures. Most of the signed data made it into the first *Who's Who* — it's the material that isn't signed that needs to be documented for this new edition. If this is your bag, please write to me."

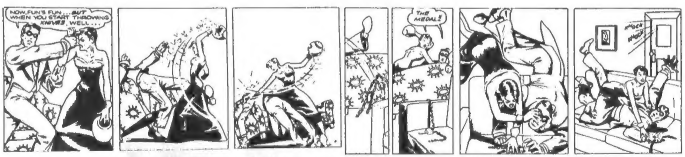
Fans who have begun to collect comics only recently are probably unaware that today's careful identification of comic-book creators has not always been customary in the field. It was primarily the EC line of comics that made an issue out of comic-book credits — and even *that* company was careful to identify only its artists, not its writers.

We must give a tip of the Thompson topper to the Marvel Comics Group and Steve Saffel for their help on the *X-Factor* material in this issue. Thank you, people. We raise our caps again to Denis Kitchen and his Kitchen Sink Press; they gave us a stunning amount of tangible help for articles in this issue. Kitchen personally went through his files to pull for us the negatives of the color separations his company used in its titles. This brings you the sharpest, most vivid reproductions yet used in a publication about comics — and you'll find them in the article on *The Spirit* and on comic-strip heroes of the '40s. Thank you, Denis. (And here's a special cheer for Pete Poplaski, colorist extraordinary.)

(Lest we forget those closest to us, it's about time we publicly thanked Barb Johnson and Susie Melum. They've been responsible for doing the production work — including color separations — on ***Comics Collector*** from the start. They see to it that Jean Grey's hair is the proper shade of red — and that all those little lines of type are placed just so. They've spotted vital things we've forgotten more than once. Thank you.)

And thanks to all you readers out there for your input! It's great to hear from you!

Don + Maggie



The Spirit's first encounter with Silk Satin occurred March 16, 1941, and was reprinted in *The Spirit* #23, © 1980 Will Eisner.

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"I'm writing to send additions to the Bat-Villain checklists that you ran."

.....John Wells, P.O. Box 119, Batavia, Iowa 52533 .....

CC #8 was enjoyable, with Ron Goulart's article on '40s comic strips and Bill Kropfhauser's Catwoman articles being my favorites (though I am sort of jealous that Bill's Catwoman piece appeared before mine did in *Amazing Heroes*. Ah, well . . .)

The reason I'm writing is to send additions to the Bat-Villain checklists that you ran. They are:

Catwoman

All-Star Squadron Annual: 3
Batman: 346, 382 (not in *BM* 305-307, 309, 311-312, 316, as listed)
Detective: 479, 506, 54)
The Best of DC: 14
Not in *Batman Family* #9, as listed.

Other Catwoman reprints were in *The Best of DC* #14 and the 1966 *Batman vs. The Penguin* paperback. A reprint was in *80-Page Giant* #5, not #4. *80-Page Giants* #G-43 and #G-55 would probably be easier to locate as *Batman* #198 and #208.

The Joker

Adventure: 483
Adventures of Jerry Lewis: 97
All-Star Squadron: 20
Batman: 74, 148 (not 147), 187 (newspaper reprint), 258, 291-293
The Best of DC: 14
Crisis on Infinite Earths: 2
DC Comics Presents: 72
Detective Comics: 473-474, 486
Green Lantern: 117
Justice League: 126, 149-150 (flashbacks to *JLA* #77)
Swamp Thing: 30
Super Powers: 1-5
Untold Legend of The Batman: 1-2
World's Finest Comics: 276

The Joker also appeared in "Stacked Cards," a mid-'70s comic-book-and-record from Power Records.

In Ra's Al Ghul's entry, he appeared in *DC Special Series* #15, not #8. Also, several of the issues listed feature only Talia, Ra's' daughter. Those issues are *Batman* #257, #330-333 (Ra's' voice is heard in #332), *Black Lightning* #2, and *Detective* #411 and #444. Ra's' bodyguard, Ubu, is the only villain in *Detective* #438.

The Riddler

The Best of DC: 14
Detective: 363
World's Finest Comics: 159

The Penguin

Batman: 198 (newspaper reprint)
The Best of DC: 14
Brave & Bold: 185
Detective: 474 492 541
Super Powers: 1-5
World's Finest: 261

The Scarecrow

Batman: 296
Detective: 503
Justice League: 143 158
Red Tornado: 1 (flashback to *JLA* #143)
Super Friends: 32

Two-Face

Batman: 258, 312 (not *BM* #291-293, which feature Batman impersonating Two-Face)
The Best of DC: 14
Brave & Bold: 106
First Issue Special: 7
Green Lantern: 117
Limited Collectors' Edition: C-37 (newspaper reprint)
Superman Family: 211
Teen Titans: 47
Untold Legend of the Batman: 2
World's Finest: 276

And that's all. I hope you can use the information.

"Comic books have never been and will never be great literature."

.....Larry G. Sharp, 808 Bluebird Lane, Texarkana, Texas 75501 .....

After trying to read (Can one truly read that which is unreadable?) Wendy Pini's "Women, Comics, and *Elfquest*," I suddenly remembered why I gradually withdrew from fandom.

It's not just that Mrs. Pini's writing is difficult to read or that her ideas are half-baked and disjointed or even that she gives new meaning to the term "mixed metaphor."

Although I winced a little, I didn't even mind wading through a cliche-ridden list of outdated feminist complaints. And her dreamy-eyed description of the female giving birth in a squatting position while her mate and children look on admiringly (talk about your ultimate female fantasy!) wasn't really all that bad.

No, what really jarred me back to reality was the thing which took all the fun out of fandom and conventions a long time ago: pretentious nonsense.

[Several years ago] Jules Feiffer's tongue-in-cheek post-Freudian analysis of Superman, Batman, and Robin was funny, and no one I knew, except a few esoteric types, took it seriously. Nowadays, Mr. Feiffer's satirical studies would be right at home in today's fanzines with Mrs. Pini's readers nodding in serious agreement.

Jules Feiffer was kidding; Mrs. Pini is serious. Mrs. Pini writes about the two-dimensional nature of comics heroes, but it was exactly that two-dimensional quality that made the comic-book heroes of yesterday fun and exciting.

Comic books have never been and will never be great literature. Those who try to elevate them to those heights merely end up looking silly and foolish.

At their best, comic books are entertaining and exciting. At their worst they are preachy, pretentious, and created by people who, too often, take themselves far too seriously.

"It seems unfair to judge a period comic book based on today's morals."

.....Ronny Richardson, 3356 Ann St., Chamblee, Ga. 30341 .....

I see that 144 people voted for *Void Indigo* as their favorite book. As much as it has been lambasted in comics publications, I felt like I was the only one who liked it. Its placing fifth makes me feel much better.

In Wendy Pini's fine article, she complains about the attitude of men towards birth. "Men can never really know what birth is like. Many can't even see it as a painful-but-fulfilling experience."

This just does not make sense when you consider the surge in the number of fathers-to-be who are coming into the delivery room. Granted that watching is not the same as doing, but it is far more than Ms. Pini gives us credit for. I will agree with what I believe she was saying: that this attitude is not reflected in today's comic books.

She also attacks *The Savage Sword of Conan* for its degradation of women. I must qualify my statement with the fact that I am no expert on that period of time, but it seems to me that from what I know this comic book accurately reflects the attitude of that time — although carried to extremes.

It seems unfair to me to judge a period comic book based on today's morals. This implies that we should rewrite history so that works set in the 1800's do not show slavery and works set in the 1950's do not show discrimination.

I was going through my comics and began to notice that a majority, not just a lot, had a cover depicting a scared, tied-up, or uncon-

(LETTERS, Page 12)

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LETTERS
(From Page 8)

scious woman, usually about to be saved by the male hero. In years of reading comic books I had never noticed this, but, in the course of a weekend of looking at 5000+ covers while alphabetizing, this fact jumped out at me.

I was born without the ability to even trace and am constantly in awe of gifted artists. While I have no plans to become an artist, I would be interested in hearing from comic-book artists on how much of their abilities come from natural talent and how much comes from practice.

[What Wendy was saying was that, no matter ***how*** *many books, movies, and actual presences in the delivery room a man may have experienced,* ***no*** *man can really know what giving birth is like.*

This is ***not*** *a statement of bigotry or unappreciation. It is simply a fact — and the same fact holds true for women who have not given birth. It is the same as saying that someone who has never had a broken arm can really know what having a broken arm is like. This spring our son broke his arm, and we sympathized enormously. We ached for him and sat with him and tried to help all we could. But neither Don nor Maggie has ever (knock wood) broken any bones — and we didn't* ***really*** *know what it was like. Nor, we hasten to add, do we* ***want*** *to know.*

Conan's time was The Hyborean Age, a fictional era created by Robert E. Howard — who created ***several*** *strong, undegraded female characters. Foremost among those were probably Belit and Yasmina of Vendhya. A fictional time reflects the wide-ranging or limited ideas of the writer of that fiction.]*

"It's no surprise to find that Wendy writes such *excellent* analysis."

.....Barb Rausch .....

I picked up the Fall '85 issue of ***Comics Collector*** for the *Elfquest* article and was *totally delighted* to find myself included as a "*spark*"!

Of course, needless to say, Wendy's article was great — so much there that I could relate to in a very personal way! It's no surprise to find that Wendy writes such *excellent* analysis.

Walter Irwin's *Archie* article was also a fine overview that made many excellent points I can agree with. In completing my *Katy Keene* collection, I have purchased many issues of *Laugh, Pep,* and other Archie titles — and enjoyed them cover to cover, as well as for the Katy pages.

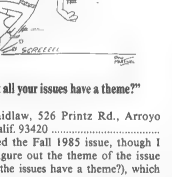
"Is *Dangermouse* going into syndication on any other channel?"

....Robert Richards, 1142 Hillside Dr., Olean, N.Y. 14760 .....

I enjoyed the article on the *Dangermouse* cartoon series, but I do not get Nickelodeon or own a VCR. I remember a cartoon I saw on TV called *Doctor Smuggles,* and it was on Nickelodeon a few months ago.

I wondered whether *Dangermouse* was going into syndication on any other channel. When will it appear on any channel besides Nickelodeon?

[Nothing has been announced regarding a non-Nickelodeon syndication of ***Dangermouse****. We suspect the series is at the moment under exclusive license to that cable channel. It is always possible, of course, that it will wind up in wider syndication.]*



"Don't all your issues have a theme?"

.....Bill Laidlaw, 526 Printz Rd., Arroyo Grande, Calif. 93420 .....

I enjoyed the Fall 1985 issue, though I couldn't figure out the theme of the issue (Don't all the issues have a theme?), which made for an interesting mix of information.

Not having the Nickelodeon cable channel available, I wish Thames TV luck in getting *Dangermouse* into regular syndication, if it's anything like *Bullwinkle* (My favorite animated series, along with *Jonny Quest*).

Since I think women are usually horrified by having scars after surgery, I found it interesting that Wendy Pini capitalized on her appendix scar with a Red Sonja costume — what a positive attitude!

When the cover of *Inferior Five* said, "Battling the most sinister forces on Earth! Would you believe — The Campfire Girls?" — it wasn't meant to be taken literally. It referred to the "would you believe?" craze that swept the nation 20 years ago with Don Adams' *Get Smart.*

Inferior Five sounds similar to *Saturday Night Live*'s "Interesting Four" (also hilarious parodies of a different comic book).

[No, our issues don't necessarily have a theme that runs through the entire magazine.]

"*Elfquest* is one of the best."

.....Chad Elliott, 4711 W. Lakeshore Dr., McHenry, Ill. 60050 .....

Needless to say, the Fall 1985 issue of *CC* was, in my opinion, the best for a long time. A shiver of anticipation ran through me when I saw the cover.

Fantasy comics have always intrigued me, and *Elfquest* is one of the best. I have the novel but cannot find any other *Elfquest* paraphernalia. Is there someplace from which I can order *Elfquest* hats, shirts, etc.?

I also enjoyed the article on *Archie.* I can remember reading *Archie* at the grocery store while I waited for my mother to finish her shopping. It remains one of my favorites to leaf through.

CC has become my favorite fanzine and not just because of that awesome price guide.

Now, I know this question has probably been asked many times in the past, but how can I hook up with a pen pal who collects comics?

[Many of the advertisers in ***CC*** *carry Elfquest material. Look carefully through the ads — especially for retailers who offer toys, buttons, and games in addition to comics.*

If you subscribe to ***The Comics Buyer's Guide****, you'll find many clubs-by-mail and names and addresses of many other comics fans. We'd suggest reading a few issues of* ***CBG*** *and then joining in the discussions that come up in the letters column.]*

"Your letters page was too short!"

.....Costa Tsiokos, 121 W. St., Newburgh, N.Y. 12550 .....

I hate to start this off on a sour note, but I think this deserves some mention: Your letters page was too short!

In the Fall 1985 issue it was only two letters, with only one focusing on the articles of last issue. The "Deadman" cartoon was OK, but you could have put it elsewhere in the issue.

Thanks for the section Wendy Pini wrote. I was knocked out (along with everyone else) by her Cutter and Company in *Elfquest.* Her article about women — as creators and characters — in comics could easily have filled the entire issue.

(Question: Although it probably doesn't mean anything, on Page 24, Louise Simonson appears to have the biggest "spark." Any particular reason?)

I'm waiting for *Elfquest* the movie to come out. (Another question: Taking a semi-blind shot in the dark, am I correct in assuming that *Elfquest* will be done by Marvel Productions?)

[We agree that we'd like to run more letters in ***CC****. What happened in this case is that the middle of the magazine was laid out, with columns in front and back to be filled in as required. An unexpectedly large number of full-page advertisements came in — leaving us at the last minute with precisely two pages to be filled with letters and reviews — and we didn't want to leave out a review of the* ***Dangermouse*** *videotapes, with our* ***DM*** *emphasis in the issue.*

Result was one page of letters.

We're experimenting with trying to fit in more letters by reducing the type-size. But a page that is crammed only with type is not attractive for the casual potential purchaser. So we're aiming for ***some*** *page-brightening cartoons while trying to cram in as many letters as possible.*

We do not yet know what studio will handle ***Elfquest****.*

Name choice for each spark was done completely at random; the artist who actually put the type in the picture was told to insert the names in ***any order she chose****. She did not know* ***any*** *of the women whose names were used — and* ***that*** *was deliberate on our part.]*

EVILDOERS BEWARE!
THE GREATEST MIND ENGLAND HAS EVER KNOWN
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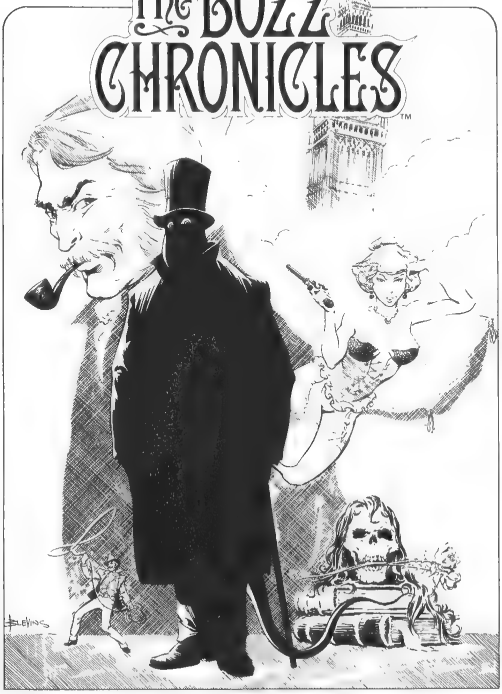

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A new Epic Comics Series. EPIC COMICS FROM MARVEL Beginning in October.

REVIEW

The comic-book publisher every comics fan hears about soon after he gets into comics is EC, which flourished in the early '50s with a line of horror, crime, war, science fiction, and satirical humor titles. All that survives of that company today is *Mad*, which has been published as a magazine rather than a comic book since 1955, but old-time fans and collectors speak of EC in tones of hushed awe.

One of the reasons EC comics were so great was that, for a mere dime, you got four carefully written, meticulously drawn stories. Artwork was by Wally Wood, Al Williamson, Reed Crandall, Jack Davis, Johnny Craig, John Severin, Frank Frazetta, Harvey Kurtzman, Will Elder, Bernie Krigstein, and others of equal talent. EC artists have gone on to fame as *Time* and *TV Guide* magazine cover artists (Davis), fine artists whose work is collected in art books and as prints (Frazetta), *Playboy* regulars (Kurtzman and Elder), and other glories. Besides the stories by regular comic-book scripters, you had adaptations of stories by Ray Bradbury in many issues.

For a *dime*, mind you.

However, if you were to buy an E.C. comic today, you'd spend a lot more than a dime. The stories may not seem such an overwhelming bargain, if you pay $435 for an issue containing four of them.

For the serious collector with money, there are gorgeous hardcover, boxed sets reprinting the most famous EC titles (*The Haunt of Fear, Weird Science, Two-Fisted Tales, Mad, Shock Suspen-Stories*, etc.) in permanent, annotated form, shot from the original art and reproduced flawlessly in black-and-white on long-lasting paper. Those sets, however, will cost you anywhere from $55 to $100 each. That's a lot less than $435 for a single issue, of course, and those who already know and love EC consider them a bargain, but it's still a lot to spend to find out whether you like EC comics.

The fact is, not everyone *does* like them. You have to like horror stories to like *Tales from the Crypt, The Vault of Horror*, or *The Haunt of Fear*. Not

By Don Thompson

everyone does. You have to like science fiction — and a particular type of punch-ending SF at that, often horror stories with SF trappings — to like *Weird Science* or *Weird Fantasy*. You need a fondness for ironic, cynical, twist-ending crime and revenge stories to appreciate *Crime SuspenStories* or *Shock SuspenStories* — and the latter frequently requires a caring attitude about social injustices as well. And you need a liking for ironic war stories, ones which do not glorify war or feature one super-tough sergeant single-handedly defeating platoons of enemy soldiers, fleets of enemy planes, and divisions of enemy tanks with an M-1 rifle and a couple of hand grenades, in order to enjoy *Two-Fisted Tales* and *Frontline Combat*.

Most of today's comics feature superheroes, something conspicuously lacking from EC's most famous titles. Demonstrably, most of today's comic-book readers prefer super-hero comics. Most have never read any other kind of comic book. So how do you find out whether you like something as different as EC comics without laying out an enormous amount of money to find out?

Until now, the answer has been that you couldn't. It was prohibitively expensive to sample EC. You could pay hundreds of dollars for a comic book you disliked — even though the issue just before or just after that one might have appealed to you very much.

Now, however, there is a less-expensive EC sampler available. It costs $4.95, which is less than the cost of a "graphic novel" and about the same as three 32-page Baxter-paper comics. For that money, you get 56 pages of art and story — eight stories — in *full-color* on extremely white paper with stiff cardboard covers. The full-color covers reprint two EC covers, one on the front and one on the back.

The publisher is Russ Cochran, who has been laboriously and lovingly compiling and publishing the hardcover boxed sets of EC comics. He is committed to eight issues of *EC Classics*, each one containing eight stories from a classic title — *Tales from the Crypt, Weird Science, Two-Fisted Tales, Shock SuspenStories, Weird Fantasy*, and *The Vault of Horror*. Each will be numbered #1, but each will also have the overall *EC Classics* title and numbering.

The first issue is out now: *Tales from the Crypt*, with two Jack Davis covers and with stories illustrated by Davis (two stories), George Evans, Reed Crandall, Will Elder, Graham Ingels, Al Williamson (his first EC work and a most auspicious debut of a major talent), and Bernie Krigstein.

The art is stunning; the coloring is, if anything, better than the original; the printing and paper and the heavy cover stock are dreams come true.

The stories? Well, assuming you like horror stories, they're good to superb. Some of them are a bit silly, but that's true of a lot of horror stories. They're better than anything in what passes for horror comics today.

These are the stories that were the model for the stories Archie Goodwin (himself an unreconstructed EC fan) wrote for the early issues of *Eerie* and *Creepy*; for the ones Bruce Jones wrote for *Twisted Tales*. If you liked those stories, you'll love these.

The best story in this collection, the one that holds up and actually creates a shiver of terror instead of being a sort of sick joke, is "The Thing in the 'Glades," with art by Al Williamson; fans of *Swamp Thing* will particularly enjoy this one. Chances are, it was written by Al Feldstein, the editor of most EC comics; chances are good he wrote every story in this issue.

Give it a try. If you're on a budget, don't buy the comics you don't like or don't buy multiple copies of one title this month. This is your chance to find out what was so great about EC.

Copies can be had at any comics shop; if you don't have a comics shop near you, send a check for $6 per issue or $25 for six issues ($40 outside the United States) to Russ Cochran, Publisher, P.O. Box 469, West Plains, Mo. 65775. Tell him ***Comics Collector*** sent you.

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REVIEW

DC Heroes Role-Playing Game *by Mayfair Games Inc., P.O. Box 5987, Chicago, Ill. 60680. Suggested retail price, $17.*

Last year TSR released with the *Marvel Super-Heroes Role-Playing Game.* Many older, more experienced, players were disappointed with it, feeling the game system was too simple. TSR said it had designed the game with the novice player in mind, feeling that comics fans unfamiliar with role-playing games would be attracted by the Marvel name and that a too-complicated system would discourage potential fans from trying other role-playing games.

With this in mind, gamers were curious when they learned a game based on DC comics was being developed. Would its manufacturer, Mayfair Games, also go for simplicity — especially with such world-famous characters as Superman and Batman gracing the cover of its box?

©1985 DC Comics Inc

By Kim Metzger

The *DC Heroes Role-Playing Game* has been released and, while it's not difficult to understand, it's not as simple as the Marvel game.

The foundation of the *DC Heroes* game is its system of measurement: the attribute point, or AP for short. Attribute points are used to measure distance, weight, time — everything in the game. (They also represent the levels of power for the attributes possessed by each of the game's characters.) The way attribute points work is so simple, it's a wonder they aren't in common use.

Players measure with attribute points starting with 0. With every point of increase, the unit measured is doubled. For example: In weight, 0 AP's equals 50 pounds; 1 AP equals 100 pounds; 2 equal 200 pounds, 3 equal 400 pounds, etc. The level of a character's strength matches the amount of weight he is able to lift. If a character has level 5 strength, that character can lift up to 1600 pounds without sweating. (Superman's strength is at level 50.) With this simple system, the DC game can measure vast amounts in very little space.

The combat system in the game is relatively easy.

First, the manner of combat is determined. In *DC Heroes*, battles can be fought by physical, mental, or mystical means. Any of the three can damage or kill a character, and each character is given ability values in all three areas.

In fact, the character cards that come with the game have the statistics grouped together. The top row, dexterity, strength, and body, are physical attributes. Intelligence, will, and mind are mental. Influence, aura, and spirit are mystical.

Next, the players compare the affected values of the characters. For example, suppose Batman is trying to punch The Joker. Players first compare the right attribute, in this case Batman's dexterity, to the right opposing attribute, The Joker's dexterity. Batman's dex is 10; Joker's is 8. The gamemaster would look at his screen (supplied with the game) at the action table. The table shows a number in which 10 intersects with 8: 9. The player handling Batman would be given two ten-sided dice. If their combined total is 9 or greater, Batman hits. If the total is lower than 9, he misses.

Let's suppose he hits. The gamemaster next compares Batman's effect value, his strength of 5, with The Joker's resistance value, his body of 2. In checking the results table, the gamesmaster can see that Batman has done 3 points of damage to The Joker. If he has matched The Joker's body value or exceeded it, he's knocked him out.

That's not quite all. If a player rolls well over the number he must top, then he can do even more damage. Characters can even kill each other, if they do twice as much damage as a character's body value.

Mental and mystical combats are fought the same way, except that intelligence and influence function as acting and opposing values, whereas will and aura, and mind and spirit, are effect and resistance values respectively.

The basic game was obviously well thought-out. It comes with an introduction (which is the first thing you see when opening the box); booklets for players and gamemasters; another booklet listing powers and skills; character cards that give statistics on all of the major DC heroes; a gamemaster's screen, which has all the basic tables the GM needs to use; stand-up markers and bases, to use when playing on a map; two 10-sided dice; and "A Titan Nevermore!" a complete module for play.

In addition, the booklets have maps of such major DC cities as Metropolis, Gotham City, Star City, and Central City. The geographical details are good enough for DC writers to use as reference material, and the background given is a bonus. There are also instructions for creating your own characters.

It is a game which an experienced player can enjoy, but a player can also bring in a novice and teach him or her the basics of role-playing while enjoying the game itself.

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X-MEN INTO X-FACTOR

By Maggie Thompson

"I think what I'm doing with *X-Factor*," creator Bob Layton said, "is creating an analog to the whole subject of racism.

"Instead of dealing with blacks, Hispanics, etc., I'm bringing prejudice itself to the forefront. The X-Men who are now X-Factor will have more interaction with human beings and prejudices."

In 1983, when he spoke in *The Comics Buyer's Guide* of his *Hercules* work for Marvel in 1983, Layton had said, "I am just trying to entertain. I like to tell stories with morals, but I don't think there are any grandiose messages to my work. I'm exploring 'Where can I get a good drink?' "

As he was in the midst of preparing *X-Factor* #1, I asked him whether he felt the same way about this title. He replied, laughing, "Some time, if I decide to make great, grandiose statements, I will, but I don't think people decide to sit down and make great, grandiose statements."

Layton expressed admiration of Marvel's *X-Men*, currently the best-selling unlimited Marvel series. "I think I'm going to expand on that. I think what Chris Claremont is doing is terrific. And I'd like to deal with the fact of human beings' interactions and reactions to living with this secret society of mutants."

The X-Men began with the September 1963 issue. It introduced Professor X and the students in his school for mutants (called a School for Gifted Youngsters): The Angel, The Beast, Cyclops, Iceman, and Marvel Girl.

It ran for 66 issues before going to a reprint format and was, while successful, not one of Marvel's best sellers in the '60s. Barry Smith did his first

Bob Layton has taken on scripting and handling some of the art for the adventures of Marvel's newest — and oldest — mutant team

Jackson Guice is also handling artwork on ***X-Factor****, drawing Cyclops and his cohorts for the new title. Guice and Layton will co-plot the stories.*

Mike Carlin is editing the new title and says The X-Factor "are really going to take the fate of all mutant-dom into their hands."

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(Drawing at left:) In ***X-Men*** *#175, The X-Men thought for a time that Jean Grey had returned as Phoenix. The continuing is-she-or-isn't-she questions about Grey will be answered as* ***X-Factor*** *begins. (Photo below, left to right:) Bob Layton, Jackson Guice, and Jim Shooter worked on a project for a Chicago Creation Con in March 1984. Now they're working on a project for comics fandom as a whole.*

comic-book work on the title, and for a time it featured the dynamic work of Neal Adams, but writer/editor Roy Thomas remarked at the time that even Adams' work made no difference to the title's sales.

With *Giant-Size X-Men* #1 (Summer 1975), the "new" X-Men entered the title, and sales soon became excellent. Now, only 10 years after that issue first appeared, prices on it are more than 100 times the original cover price of 50¢.

But the original X-Men — about to become The X-Factor — would now be 22 years older than when they were first introduced in 1963.

"Not in Marvel time," Bob Layton responded. "Marvel time moves a lot

When will the forming of X-Factor happen?

The first sign of anything happening will be in THE AVENGERS #263. That is where the Avengers will run across a kind of energy cocoon at the bottom of Jamaica Bay. They will dredge this cocoon up and not know what is inside it. At first they will think [redacted]

But it will not.

The very next week after that, in FANTASTIC FOUR #286, Reed Richards will open the cocoon and find out who and what is inside. [redacted] is inside.

Now Reed's problem is this: Is this [redacted] or is this [redacted]

The Fantastic Four will eventually contact the New Defenders because that is where the Angel and all her friends are.

The story then picks up in X-FACTOR #1. So the beginning of X-FACTOR is a three-way cross-over.

You already answered why *X-Factor is formed, but not how.*

Basically, the discovery of [redacted] will be the catalyst for X-Factor forming.

[redacted] And that meeting will leave Scott Summers emotionally devastated.

[redacted]

I understand. The first name is Scott Summers—Cyclops. Is he, and the other members for that matter, going to keep his original designation?

Yes. But they won't be using them very much. They will be using their regular real names, not their old X-Men names.

With Scott, he will now be [redacted] the [redacted] caused [redacted] This is his dilemma.

Because he will be going through so many personal problems, he will not be the leader of X-Factor. Scott will [redacted] but that will only make things more complicated for him.

Speaking of [redacted] what of [redacted]?

[redacted] is the one [redacted] Unlike the others, [redacted] [redacted] is gone.

What about that you mentioned earlier?

[redacted] will soon become obvious [redacted] [redacted] in the FANTASTIC FOUR story.

Since [redacted] attitude going to be?

[redacted] will be trying to [redacted] mutants and mankind is going to be [redacted] much attention. Now there are a lot of "witchhunts" going on. [redacted] blames the [redacted] for letting it get this bad. [redacted]

Roger, how and when did you create the concept that has proved so pivotal in X-FACTOR?

Actually, it spun off of an idea that MARVEL AGE MAGAZINE Assistant Editor Kurt Busiek mentioned to me about two or three years ago. We were sitting around talking and he said, "You know, I've thought of a way to [redacted]" I told him, "No, no, we'd [redacted] never want to [redacted]" He said "Not. What if [redacted] What if [redacted]?" I told him, "That's a dandy idea!" I later mentioned this to John Byrne later and we kicked it around a few times. Then when we heard that Bob Layton was doing X-FACTOR, John told the idea to Bob and everything started to move.

Speaking of you plotting with another person, Roger mentioned that it was you who actually brought the pivotal concept, the one that roped in the Avengers and the FF, to Bob Layton. Could you tell us what happened?

The first thing I did when Roger told me the idea was to talk to Chris Claremont about the idea. [redacted] [redacted] Then, when I heard about X-Factor, I went straight to Bob Layton and said, "[redacted] Here is the way [redacted]

What was Bob's reaction when you told him?

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The Jean Grey plot element in X-Factor was kept so secret that discussions of it were censored in Marvel's news magazine, Marvel Age #33. The first two columns of type were remarks by Mike Carlin; third column above: Roger Stern; third column below: John Byrne.

slower — like the opposite of dog years. When they started out, The X-Men were in their teens: 15-19. Now they're in their early to mid-20s. They'll probably stay there till I'm in my late 60s."

As the first issue of *X-Factor* was being prepared, comics fans were still reading about Angel, Iceman, and Beast in *The Defenders*, which was selling about a third as well as *X-Men*. With effrontery I asked how he expected to handle the title so as to improve that performance.

He laughed. "You make me sound like I'm fixing a '57 Chevy," he said. "I expect it to do real well, based on what we're going to do. Sales is *not* the kind of thing I consider. I'm looking at something I can do well.

"*X-Factor* is not an extension of *The Defenders*. I'm going back to the basics of The X-Men.

"Basically, their project is carrying on what Professor X started back in that first issue of *The X-Men*: to find people with this 'X-Factor' and help them to integrate into society, instead of being rejects and outcasts."

There's a possibility that they could eventually interact with their mentor, Professor X, if and when that character returns to Marvel story-lines, but Layton said that for the moment he had no idea whether they would interact with him, though Claremont and he had discussed such interaction.

The most startling development in *X-Factor* will be the revelation of the identity of its fifth member: Jean Grey, better known as Marvel Girl.

Marvel Girl, also one of the founding members of The X-Men, had joined the original group because of her powers of telekinesis. In later years she acquired telepathic abilities, only to drop out of sight when the original team disbanded.

With the formation of the new X-Men, Jean had returned to the fold — but only, it seemed, to gain the incredible powers of The Phoenix. Those powers eventually led to her death in the classic *X-Men* #137.

That issue is now a collectors' item, selling for prices of more than $5.

Now, a surprising twist of fate brings Jean Grey back as one of the major forces behind the formation of *X-Factor*. Details of her return will unfold, beginning in *The Avengers* #263, in a storyline that will continue in *Fantastic Four* #283 and reach a climax in *X-Factor* #1.

Details of the events, however, have been kept as closely guarded secrets. Readers have been guaranteed that Dark Phoenix is dead. That being the case, who can the fifth member of The X-Factor be?

Even *Marvel Age* #33 had to censor its discussion of events to come.

"I really hate spoiling things," Layton said. "I made a mistake in 1983 when I gave away all my plans for the *Hercules* series in an interview."

Speaking of that interview, what happened to his plans for a *Hercules* series?

"What Jackson Guice and I plan to do — though nothing is official: I'm thinking of compiling all the things we were going to do together and do a *Hercules* graphic novel. He *won't* marry Skyppi the Skrull and have little green babies, but you *will* see an inflatable Galactus doll."

If that sounds wild to you, you would probably do well to keep an eye out for the project, though it won't be out for a long time.

"We'll do that on the side," Layton said. "*X-Factor* will be Jackson's only regular series, so, if I can get him a plot, he can get out a lot of *Herc* pages, too, though I may not have the opportunity to ink the graphic novel."

What background would Layton advise a would-be comics professional to get?

"Anything you can get," he answered. "I took my apprenticeship with Wally Wood and a few others in the business. College, books, you name it. You get all the education you can get. What works for you."

He also discussed his entertainment interests. "I'm a big film buff. I'm interested in what makes films work and I how I can translate that to comics. I read mostly non-fiction books: *Mayor, Wired, Yeager* — biographies and autobiographies. I like people's real-life stories."

Can these be applied to comic-book stories he writes?

"Oh, sure. *Wired* can apply to *X-Factor*. The same motivations are there. And, of course," he went on, laughing, "you get ideas from anything, even cereal boxes."

In his 1983 interview, he had said,

"*Hercules* was one of the biggest boosts to my ego that I could have gotten. It seemed to be widely accepted by people in the comics industry."

How does he react to that statement now?

"A pack of lies," he joked instantly. "I have no ego."

How did he sell the project of a new X-Men series to Marvel?

"The same way I sold any project I've come up with. I walked in and said, 'I have this idea.' Then Jim Shooter would take that germ of an idea and make it grow. I've got to give him a lot of credit. I'll sing his praise."

How committed to the title was Layton? He had done 38 issues of *Iron Man*.

He replied, "Jackson and I made a blood oath that we'll stay on it for at least 50 issues.

"In those 50 issues, you're going to see these characters like you haven't before. They'll all go through growth and changes. Don't expect to see us maintain the status quo."

As the interview was going on, work on the first issue of *X-Factor* was still in progress. Layton said, "Everything was due yesterday." Then he said, "We're about halfway through the first issue's inking.

Penciler Jackson Guice was enthusiastic about the *X-Factor* project. "It's finally a chance to do super-heroes," he said. "When I grew up on the comics, I grew up on the '60s super-heroes with art by Kirby and Ditko, and it's been three years for me now at Marvel without my doing super-heroes."

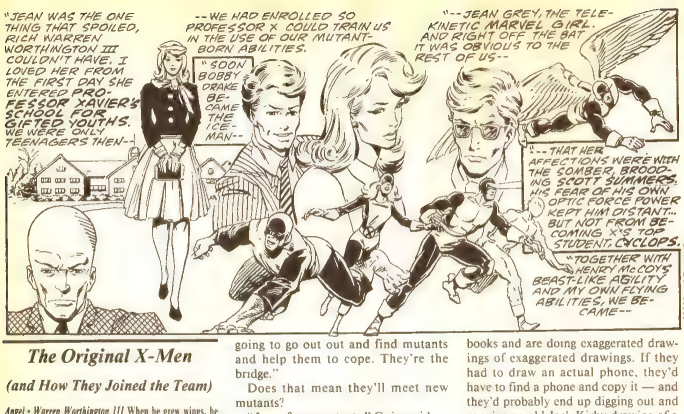
He read *The X-Men* in the '60s, too. "Bob's correct when he says there will be some changes. When we started *X-Factor*, we said, 'Where do we go from here?' and we looked at the history and we said, 'Let's do something different!' "

Layton and Guice say that, because most of the recent adventures of the original X-Men were primarily action-oriented, they can take advantage of the opportunity to do radical changing.

Guice said, "I think the first thing is to simply give them some new character and motivation. They've been just floating around in the Marvel universe for about 10 years.

"What we've decided to do is sit down and ask why they do bother getting together? Most of them could manage to fit fairly well into society; why don't they just settle into suburbia?

"We'll deal with how they interact with each other, how they feel about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"TOGETHER WITH HENRY McCOY'S BEAST-LIKE AGILITY AND MY OWN FLYING ABILITIES, WE BECAME--
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The Original X-Men

(and How They Joined the Team)

Angel • Warren Worthington III When he grew wings, he decided to become a crimefighter and called himself The Avenging Angel. He, too, was eventually persuaded to attend Xavier's school for mutants. *Flew, via his 16' wing-spread, and could breathe in high altitudes.*

Beast • Henry McCoy His parents had been kidnapped by a crook who wanted to put McCoy to work for him, but the other mutants helped free the parents and convinced McCoy to join them. *Had super-strength, -endurance, -agility, -dexterity, and -speed. During his early days with The X-Men, his appearance was relatively normal.*

Cyclops • Scott Summers Frightened by his eye-blasting powers, Summers fled people but was eventually located by Professor X, who enrolled him as the first student in his School for Gifted Youngsters. *Projected a beam of destructive force from his eyes.*

Iceman • Robert Drake Professor X located Bobby in jail and persuaded him to join Summers as a pupil. *Projected such cold from his body that he froze moisture in the air into lumps of ice, which he could shape for his own purposes.*

Marvel Girl • Jean Grey After she went into a depression caused by linking minds with her dying best friend, she was suggested for treatment to Professor X. He explained that she was a mutant and taught her how to use her abilities. Her treatment preceded creation of the School for Gifted Youngsters, but she was the fifth to join The X-Men. *Levitated and manipulated objects psionically — and later used telepathic abilities.*

The first issue of *The X-Men* was dated September 1963. The stories which featured the original X-Men primarily appeared in *The X-Men* #1-66, and a feature on their origins ran from #38-57.

each other, what their emotional ties are. Why are they motivated to go out and face death and mutilation?" Guice recalled. "Professor X said in the first issue of *The X-Men* that they were going to go out out and find mutants and help them to cope. They're the bridge."

Does that mean they'll meet new mutants?

"*Lots* of new mutants," Guice said.

Does this mean a greater examination of the theme of hatred of mutants?

"We're looking at it from both sides. Not all people are frightened of mutants. And there are people who would jump on it because it's fashionable. A 'meet-a-mutant' $100-a-plate dinner is also a possibility. We won't just deal with all-out anti-mutant hysteria. We'll examine it from a lot of the flip-side, as well."

Mutants have been a continuing theme in science fiction for decades. A.E. van Vogt's *Slan*, for example, examined the problems of a young mutant trying to fit into society, and it appeared decades ago. What happens to a *young* mutant finding his way into his powers is a fruitful fictional field.

"*X-Factor* will deal with all age groups — including mature ones," Guice said. "We're also trying to come up with different mutant abilities. Mutant powers aren't necessarily useful — what if you had magnetic eyeballs? Toasters would fly into your face," he said, laughing. "We won't have a mutant with magnetic eyeballs, but we will deal with mutants with useless super-powers, too."

What artistic training would he suggest for a fan interested in becoming a comics professional?

"The fan should learn to draw from life; the whole idea behind drawing comics is taking life and exaggerating it. I see too many people coming up who only learned how to draw from comic books and are doing exaggerated drawings of exaggerated drawings. If they had to draw an actual phone, they'd have to find a phone and copy it — and they'd probably end up digging out and copying an old Jack Kirby drawing of a phone. The would-be comics artist should sit in malls and draw people."

Once trained, how can an artist find professional work?

"I don't see any problem getting work after you reach a certain degree. If there's no book open, they'll create one for you. They're looking for solid storytelling first — and then they'll work with you, after you've reached a certain point. Listen to what they have to say; take the advice."

How did Guice become a comics pro?

"Strangely enough, I didn't come to New York. I got a phonecall. I'd been doing fanzine work and went to a convention and showed it to Bob McLeod, who needed help on an *Iron Man* story. I did some uncredited work and eventually got a call from Bill Mantlo, who needed art for *Micronauts*."

Now, Guice commutes from his home to New York City, when he needs to deal with comics in person.

What does he see for the future of the newest "X" title from Marvel?

"I would simply say that, from the creative end, this is the first time I felt I was really working on a team effort with the other people involved. It's not simply an assembly-line project. We did the best we could, and I think we're all feeling that way right now.

"It's the only thing," Guice said, "that would make me crazy enough to stick on for 50 issues."

Recent News of the Comics World

• A federal judge decided that the T.H.U.N.D.E.R. Agents characters as they had appeared in the Tower line of comics in the mid-'60s had entered the public domain. He left open the question that must be decided at a trial of the issues: possible infringement by Deluxe Comics of John Carbonaro's later version of the characters known as Raven and Menthor. Carbonaro's lawyer said he intended to appeal the decision which put the characters in the public domain.

• Marvel Comics will make an *X-Factor* videotape available to comics store retailers for showing in shops. It will include interviews with the editors and creators of *X-Factor*.

• Noted underground cartoonist Dan O'Neill ended his *O'Neill* weekly comic strip with the July 8 strip.

• Alexander Salkind sold the film rights to Superman and Supergirl to Cannon Films productions, which announced that production will begin in early 1986 on *Superman IV*, scheduled for a summer 1987 release.

• Between the last issue of the present *Wonder Woman* comic-book series and the first issue of her new series, Trina Robbins and Kurt Busiek will do a four-issue WW miniseries, featuring stories which occurred before the events that will change the character in *Crisis on Infinite Earths*.

• The Jack Kirby Comics Industry Awards (voting limited to comics industry professionals, including retailers) were presented at the San Diego Comic Con: **Best Single Issue:** *Swamp Thing Annual #2*. **Best Black-and-White Series:** *Cerebus*. **Best Cover:** *Swamp Thing* #34. **Best Comics Information Publication:** *The Comics Buyer's Guide*. **Best Art Team:** Steve Bissette and John Totleben (*Swamp Thing*). **Best Writer:** Alan Moore (*Swamp Thing*). **Best Artist:** Dave Stevens (*The Rocketeer*). **Best Continuing Series:** *Swamp Thing*. **Best New Series:** *Zot!*. **Best Graphic Novel:** *Beowulf*. **Best Finite Series:** *Crisis on Infinite Earths*.

• Timothy Truman is leaving and Tom Sutton will be taking over art duties on First Comics' *Grimjack*.

• *The Bozz Chronicles* will be a new series from Marvel's Epic line; Bozz is an extraterrestrial forced to live in England in the late 19th century.

• Mirage Studios, publisher of *Teenage Mutant Ninja Turtles*, has announced a new title: *Fugitoid*. The issue will end with a cliffhanger, and the story will be continued in future issues of *TMNT*.

• Eclipse Comics' Dean Mullaney announced that 15% of the print-run of *Miracleman* #1 had been damaged in shipment from Europe. Some dealers almost immediately began charging prices as high as $3. Also available are signed, numbered, authenticated copies, starting at $20 retail. One retailer said, "I haven't seen this much speculation since *Thor* #337 — and it's probably three times as hot as that was." Another said, "It's all built on a phony demand, and people will be burned, and that's really bad for comics collecting."

• Russ Cochran has begun publishing a comic-book anthology series, *EC Classics*, reprinting stories from the highly regarded line of the early '50s. Cost of each issue (containing eight stories) is $4.95.

• Four Will Eisner *Spirit* stories will be published in 3-D by Kitchen Sink; 3-D glasses will be included. Cost will be $2 and it will ship in November.

• Kitchen Sink's *Death Rattle* will resume publication as a full-color horror title for $2; it will ship in early October.

• *Mary Worth* artist Ken Ernst died August 7 of a heart attack. He had been suffering from pancreatic cancer and was visiting his son when he died.

• First Comics will be issuing *Nexus* #1-3 (originally printed by Capital Comics) in trade paperback format in black-and-white. The paperback will not include text and background pieces that appeared in the original comics — nor the record that was bound into #3. But it will provide the story for newcomers to the series.

• Joe Staton will take over the art on First Comics' *American Flagg!*; Howard Chaykin will continue to write the series he created.

Some Comics Scheduled to Ship in October

• **Aardvark-Vanaheim:** *Cerebus* 79. *Cerebus Jam* 3

• **AC:** *Femforce* 4

• **Archie:** *Laugh Comics Digest* 61; *Little Archie* 556; *Pep* 404; *Archie* 339; *Archie's Double Digest* 20; *Archie's Pals 'n' Gals* 179; *Archie's Xmas Stocking* 557; *Betty & Veronica Xmas Spectacular* 558; *Jughead with Archie Digest* 71; *Life with Archie* 252. *Everything's Archie* 121; *Little Archie Digest* 19; *Betty & Me* 149.

• **Comico:** *Magebook* 2.

• **Comics Interview:** *Comics Interview* 27; *Southern Knights* 12.

• **DC:** *Action* 575. *All-Star Squadron* 53; *DC Challenge* 3. *Detective* 558; *Nathaniel Dusk II* 4; *The Oz-Wonderland Wars* 1; *Tales of the Legion of Super-Heroes* 1; *M.A.S.K.* 3; *1986 DC Calendar*; *Best of DC Digest* 69; *DC Comics Presents* 90; *DC Releases* 22; *Fury of Firestorm* 44; *Hex* 6; *Justice League of America* 247; *Outsiders* 4; *Tales of the Teen Titans* 62; *Vigilante* 26; *Amethyst* 13; *Aquaman* 1, *Batman* 392; *Legion of Super-Heroes* 19; *Mazing Man* 2, *Omega Men* 35; *Shadow of the Batman* 5; *Star Trek* 23; *Super Powers* 6; *Superman* 416; *Batman and the Outsiders* 30; *Blue Devil* 21; *Booster Gold* 1; *Demon* 2. *Green Lantern* 197; *Infinity, Inc.* 23, *New Teen Titans* 17; *Sgt. Rock* 408, *Swamp Thing* 45; *Warlord* 102; *Who's Who* 12.

• **First:** *Elric* 5; *Nexus* 17; *Grimjack* 19; *Original E-Man & Michael Mauser* 5; *American Flagg* 28; *Shatter* 2, *First Adventures* 3; *Jon Sable, Freelance* 33.

• **Kitchen Sink:** *Death Rattle* Vol. 2, No. 1; *Megaton Man* 6; *Big City*; *Spirit* 12.

• **Marvel:** *Conan Annual* 10; *Daredevil* 227, *Fraggle Rock* 6; *Misty* 2; *New Mutants* 36; *Official Handbook of the Marvel Universe* 3; *Planet Terr...* *Red Sonja* 12; *Squadron Supreme* 6, *Starstruck* 6; *Strawberry Shortcake* 6; *Thing* 32, *Thundercats* 2; *Web of Spider-Man* 11; *West Coast Avengers* 5; *Alpha Flight* 31; *Amazing Spider-Man* 273; *The Bozz Chronicles* 1, *Captain America* 314; *Doctor Strange* 75; *Fantastic Four Index* 3. *Dreadstar* 22; *Groo the Wanderer* 12; *Heathcliff* 6; *Longshot* 6; *Micronauts* 17; *Power Pack* 19; *Savage Sword of Conan* 120; *Top Dog* 6, *Vision and Scarlet Witch* 5; *Wally the Wizard* 11; *Avengers* 264; *Conan the Barbarian* 179; *Eternals* 5; *G.I. Joe* 44; *Incredible Hulk* 316; *Marvel Age* 35; *Marvel Saga* 3; *Marvel Tales* 184; *Nightcrawler* 4; *Punisher* 2, *Rom* 75. *X-Men* 202, *Alien Legion* 11; *Doctor Who* 17; *Elfquest* 7; *Fantastic Four* 287; *Iron Man* 203; *Marvel Team-Up Index* 2; *New Defenders* 152; *Peter Parker the Spectacular Spider-Man* 111; *Thor* 364; *Transformers* 13; *X-Factor* 1; *Marvel Graphic Novel* #21 *Greenberg the Vampire: Sex from Sirius II* 1.

• **Megaton:** *Megaton* 3

• **Mirage:** *Teenage Mutant Ninja Turtles* 5; 1 *(fourth printing, new cover)*

• **Renegade Press:** *Black Zeppelin* 4, *Files of Ms. Tree* Vol. 2; *Flaming Carrot* 9; *Ms. Tree* 23; *Neil the Horse* 13, *Wordsmith* 2.

• **WaRP Graphics:** *Blood of the Innocent* 1, *A Distant Soil* 8, *Thunderbunny* 4.

All the information on this page is taken from ***The Comics Buyer's Guide*** *and appeared in issues produced in August. If you want all the latest comics news and ads, the weekly* **CBG** *is your best bet. A sample copy is available free (one per person) just by asking for it on a postcard addressed to: Sample Copy,* ***The Comics Buyer's Guide****, 700 E. State St., Iola, Wis. 54990.*

3-D COMICS: THE THIRD DIMENSION

In 1982, a comic book called *Battle for a Three Dimensional World* appeared in comic shops across America. It was not a product of any of the regular comics companies, or even of the independent outfits, and so it attracted little notice despite being the work of comics legend Jack Kirby.

But *Battle for a Three Dimensional World* was something of a recent comics landmark because it signalled the return of a long-neglected species — the 3-D comic book.

Outwardly a super-hero title, *Battle for a Three Dimensional World* was more a fictionalized account of the development of 3-D — the process by which flat, two-dimensional drawings are perceived in three dimensions, giving them the illusion of depth.

It told the story of Stereon, born on the planet Stereops and given the ability to travel through time and space by mystic cosmic glasses, in his efforts to foil the evil enchantress Circe. Circe was from the planet 2D and plotted "to thwart the discovery of 3D and limit the human imagination."

At crucial points in the development of the 3-D process, Stereon appeared to rout Circe and her "Flattie" slaves. (Flatties were sort of vicious paper cutouts but were easily destroyed by the rays of Steron's glasses, which were simply red- and blue-lensed 3-D glasses.)

From the time when Leonardo Da Vinci discovered how the human eye sees depth to the invention of three-dimensional films, Steron was there to beat back the Flatties, until he carried the fight back to 2D and defeated Circe's Cyclops (who, having but one eye, naturally could not see in three dimensions). The story, if it can be called that, climaxed with the fruits of Steron's age-long battle — the development of 3-D television broadcasting in 1980.

Though the average comics fan might look at *Battle for a Three Dimensional World* and notice only the words "Artist Jack Kirby," 3-D buffs and comics professionals would immediately also notice the credit "Written by Ray Zone." Zone is considered *the* 3-D separator in the field today, and it is his work that is to be seen in the many 3-D comic book titles that have recently been released and will soon be released.

Although it was intended as the start of a new series, no further adventures of Stereon were forthcoming from 3D Cosmic Publications — or any other publisher. But, since then, other 3-D comics have appeared, and what started as a trickle is showing signs of becoming

HEX LALLAPOOBA, DRESSED IN HIS NOWEMATA'S COSTUME—IS GREETED ENTHUSIASTICALLY BY THE RED ACE GANG MEMBERS..
EEEEYOOOWW!
NO! NO! NO MORE SHOOTING! I AM GAVE UP LONG TIME AGO!
HAW! HAW! SO THIS IS THE GREAT REDMASK.
HA! HA! KEEP DANCING, REDMASK! YOU'RE DOING GREAT!

© 1954 Magazine Enterprises

at least a rivulet. Recently issued are such titles as: *3-D Alien Worlds* (Pacific); Aardvark-Vanaheim's showcase title *A-V in 3-D*, featuring Cerebus, Flaming Carrot, Ms. Tree, and the rest of its stable; and Blackthorne is reprinting the vintage *3-D Sheena, Jungle Queen* from 1953, with new art by Dave ("Rocketeer") Stevens, whose work on the *3-D Alien Worlds* is among his most exciting ever. Both the Pacific and Aardvark-Vanaheim titles were sell-outs.

Is this the beginning of a new comics trend? Perhaps. And perhaps not.

Three-dimensional comics are not new. They first appeared in 1953. That was the year of the first 3-D feature film. *Bwana Devil*. When Hollywood began grinding out 3-D films in an effort to compete with its new rival, television, the comic book companies rushed out their own versions of the gimmick. It was easier for comics to adapt the process. Three-dimensional images went back to the steroscope — a kind of primitive Viewmaster — invented in the 1830s. The process was a kind of optical illusion, and could be made to work with photographs. Doing comic books in 3-D was, by comparison, a snap.

The first 3-D comic book was St. John's *3-D Mighty Mouse*, produced by the team of Joe Kubert and Norman Maurer. According to Hal Morgan and David Symmes' book *Amazing 3-D*, Kubert and Maurer pioneered 3-D comics.

3-D Mighty Mouse squeaked out, in a manner of speaking, just weeks ahead of a veritable flood of similar titles, which included *3-D Batman*, *3-D Superman*, *3-D Three Stooges* (a perfect selection) and *Three Dimensional Tales from the Crypt*.

Although all 3-D comics of the '50s are collectible for their novelty value, only a few are desirable beyond that. One of them is the second issue of St. John's *3-D Comics*, which featured Tor, Joe Kubert's cave-man hero of that same name. There were two issues of the 3-D *Tor*, which sold (like most of the early 3-D comics) more than a million copies.

Generally speaking, 3-D comics featuring established super-heroes are the most sought after today, although EC's *Three Dimensional EC Classics* and *Three Dimensional Tales from the Crypt* (because they came out at the tail end of the 3-D fad and had the smallest print runs) are probably the rarest.

One exception is possibly one of the most enjoyable 3-D comic of the '50s, Harvey's *Captain 3-D*.

Harvey had jumped on the 3-D train early and turned out a spate of titles,

Three-Dimensional Comics You Can Collect

'50s

Animal Fun #1
Mighty Mouse 3-D #1 (two printings) - #3
Noodnik Comics 3-D #1
3-D Action #1
3-D Batman (two editions)
3-D Circus #1
3-D Comics #2
3-D Dolly #1
3-D-ell #1-#3
3-D Features Present Jet Pup #1
3-D Funny Movies #1
3-D Love #1
3-D Romance #1
3-D Sheena, Jungle Queen #1
3-D Tales of the West #1
Three-Dimension Adventures
Three Dimensional E.C. Classics #1
Three Dimensional Tales from the Crypt #2
Three Stooges #2-#3
Tor 3-D #2 (printed in two sizes)
Whack #1

'80s

Alien Worlds 3-D
A-V in 3-D
Ms. Tree in 3-D
Sheena 3-D
Battle for a Three Dimensional World

Forthcoming

Bizarre 3-D Zone
Goldyn 3-D
Merlin Realm 3-D
Miracleman 3-D Special
The New DNAgents 3-D
normalman 3-D Special
Seduction of the Innocent! 3-D
The Spirit 3-D
3-D Heroes

Although only a few actual 3-D comics were printed in the '50s, comics from Magazine Enterprises sported pseudo-3-D effects for a time. Not printed in 3-D, the stories featured panels with people and things flying beyond their borders. This sequence appeared in ***Red Mask*** *#42 (June-July 1954).*

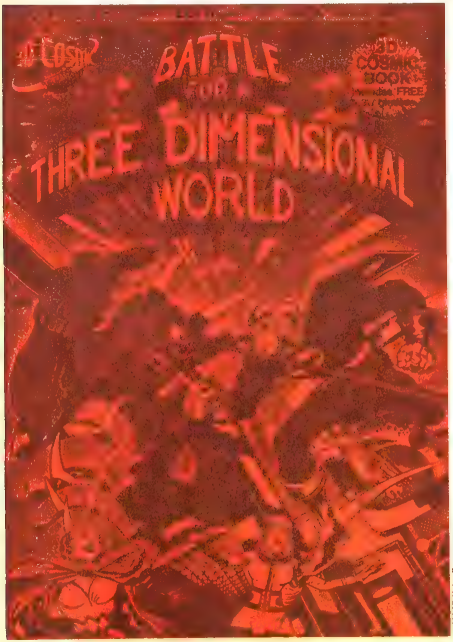
TO ONE PERSON IN THE ROOM, THE FIGURE OF MEE LALLAPOOSA AS REDMASK IS NOT FUNNY!
NO! NO! REDMASK—DON'T GO!—FOR THEM, REDMASK—PLEASE!
HIS HEART BROKEN, BOBBY BLYTHE BURSTS FROM THE ROOM, BOMBING, AND RUNS OUT INTO THE NIGHT. HE RUNS BLINDLY, UNTIL—
REDMASK! B-BUT JUST LEFT YOU IN THE HOUSE... I JUST SAW
BOBBY BLURTS OUT HIS STORY—
SO YOU THOUGHT YOU SAW ME DANCING FOR THOSE OUTLAWS, EH? WELL, HE WAS A FALSE REDMASK!
HE'S TELLING THE TRUTH, BOBBY! I'VE BEEN DOING WITH REDMASK EVER SINCE I MET HIM AT OUR RENDEZVOUS
GOLLY-WOBBLES! THE BLACK PHANTOM!
© 1954 Magazine Enterprises

including *Adventures in 3-D*, *True 3-D*, and *Funny 3-D*. Of its titles, only *Captain 3-D* stands out (if you'll pardon the expression).

Captain 3-D was the work of the famous writer-and-artist team of Joe Simon and Jack Kirby, who had created such characters as Captain America and his tongue-in-cheek descendant, Fighting American. *Captain 3-D* was drawn by Kirby in his best "Fighting American" style, and might have become as famous as Fighting American — except that *Captain 3-D* came out just as the fad (which lasted less than six months) was ending.

Had *Captain 3-D* not been a 3-D comic, it might have lasted a few years.

In many ways, Captain 3-D was an earlier — and far superior — version of *Battle for a Three Dimensional World's* Stereon. Captain 3-D came into being when bookstore clerk Danny Davis was given a strange book by a man who melted before his eyes, the victim of a deadly raygun. Young Danny escaped with the book and discovered on one page a drawing of a costumed man. The book also contained 3-D glasses "just like the glasses you get in a 3-D movie," he thought to himself.



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Ray Zone (the man behind the glasses on Page 26) is the leading 3-D expert in the comics field today and was the author of ***Battle for a Three Dimensional World.***

Putting on the glasses somehow released Captain 3-D, who made short work of the killers after the book, who turned out to be members of an ancient race of Cat People. The Cat People had been after *The Book of D*, as it was called, for 50,000 years. Before recorded history the Cat People and Captain 3-D's race had been at war — until the humans were destroyed by the Cat People's "D" bombs. The humans, facing extinction, transformed the last of their race into a two-dimensional image and impressed him into *The Book of D* until such time as he would be released to continue the war against the Cat People.

Despite his ancient origins, Captain 3-D looked like your typical 20th Century superhero, wearing yellow and blue tights with a big red "3-D" symbol on his chest. Instead of a mask, he wore a helmet and 3-D visor — green on one side and red on the other. He romped through three tight stories in the first and only issue of *Captain 3-D*, resting between missions in the pages of *The Book of D* until Danny Davis brought him to life again.

A second issue of *Captain 3-D* was prepared, and rumor has it Steve Ditko shared the art credits with Jack Kirby,

but this first collaboration between these men who would be considered giants of the Silver Age of Comics never saw the light of day.

But *Captain 3-D* was a gem among 3-D comics.

Then why is it the least expensive 3-D comic of its era? Simple. A pile of issues of *Captain 3-D* #1 was found in a warehouse in 1979, and what had formally been a rare comic suddenly could be had cheaply at almost any comic book convention — making *Captain 3-D* the best buy in its class.

The difference between Kirby's *Captain 3-D* and his later effort, *Battle for a Three Dimensional World*, shows the progress made in the applications of the art of 3-D to printed images.

Three-dimensional comics are printed in two colors instead of the four colors which are blended together to make the a normal comic-book spectrum. The artist's black and white drawing is printed in a dull reddish ink and the same drawing is overprinted on the red image in a greenish-blue ink, but in a way that printers call "off-register." That is, the red and green lines do not overlap perfectly. In ordinary four-color comics, off-register printing is a problem and is the cause of colors spilling over into places where they don't belong. But *this* off-register effect is carefully constructed and creates the double image effect that is crucial to making 3-D work.

Without special glasses, 3-D comics are almost unreadable. But, once you put them on, the glasses merge the two red and green images into a single brownish one, with the added effect of depth.

It works like this: 3-D glasses have a green lens and red lens. The green lens goes over the right eye and the red lens over the left. The green lines seen through the green lens disappear, so that the right eye sees only the red lines. At the same time, the left eye, peering through the red lens, will see only the green lines.

Because our two eyes are set so that everything we see through them is "merged" into one image, the overlapping drawings of the same characters are also "merged." The mysterious third-dimensional effect is painstakingly arranged so that characters in the foreground stick out and background elements seem to recede.

This is not an automatic process, however. Each figure or drawing element has to be offset from its other image properly. Whether a character seems to "pop" out of a page so that you think you can reach out and touch it or "sink" into the paper depends on whether the green image is offset to the right of the red image or to its left.

Set to the right, the drawing jumps out. To the left, it recedes.

The spacing of the two colors also plays a role. If the panel is "busy" with figures, several levels of depth can be simulated. But if the lines are not spaced correctly, it's possible for foreground characters to recede and background elements to stick out. (Three dimensional drawings, by the way, have a technical name. They are called anaglyphs).

Most of the anaglyphic comics of the '50s were printed in this combination of dull red and greenish-blue inks, although there was more then one process in use then, which led to lawsuits over which company had the right to use them. This process may also have contributed to the decline and fall of 3-D comics in the fifties.

You see, as amazing as 3-D comics seem, they are just an optical illusion. The human eyes see the illusion of depth because they are being "tricked" by the two-colored glasses. Some people cannot see the illusion because of minor eye problems. Others can only see it with difficulty or only after their eyes adjust to the glasses.

Reading an anaglyphic comic book may be fun, but it sure isn't restful. And you can't linger over the art and admire it, because your eyes are constantly being fooled by the double image.

And 3-D comics are not as colorful as color comics. In the '50s, this probably helped to kill them. Today, with several successful independent comics like *Cerebus* being published in black and white, there is probably less resistance to colorless comics. But 3-D comics are also not as appealing as black-and-white comics, because the image the eye sees is not a sharp, clear black, but a pale brownish-red, sort of like dried blood. As a result, you get a strong 3-D effect but a weak image and often a bit of eyestrain.

When printed in black and white, most 3-D color panels are almost unreadable, due to the double image. This is from ***Captain 3-D #1***

For some reason, most of the new anaglyphic comics use this old eye-fatiguing process. But not all of them. *Battle for a Three Dimensional World* used a superior process that for some reason hasn't been adopted for wider use. It was printed on better, coated paper in a very deep red ink. The red seems to have been printed as a primary image, and it's so strong you can comfortably read the comic without 3-D glasses. The secondary image is a light airy blue. Instead of the usual red and green glasses, this comic came with red and *blue* lensed glasses. Seen through these, the red and blue images combine into a stark, almost black 3-D effect.

But there's more.

The back cover of *Battle for a Three Dimensional World* was also done in 3-D — four-color 3-D! The effect is striking and shows that full-color three-dimensional comic books are possible.

Perhaps, if the current 3-D comic book craze lasts, someone will do a full-color anaglyphic comic, and 3-D comics may finally come into their own.

But it remains to be seen whether 3-D comics are just revivals of an old gimmick or the renaissance of a half-forgotten comic-book technique, like surprints. History has a way of repeating itself.

The new 3-D comics were inspired by the first 3-D television broadcast — just as the first 3-D comics were triggered by the first 3-D movies — but the novelty of three-dimensional television has already worn off. It's up to the comic book industry to keep 3-D alive, and the next year or so may tell whether or not they are here to stay.

FILING YOUR COMIC BOOKS

By Hubert E. Hix

The first thing to remember when you set up or rearrange your collection is that it is just that: a collection. You're not a comic-book store, and you shouldn't feel bound by comic-book-store procedures.

The second thing to take into consideration is how much time you want to spend on the filing itself. The more complicated systems take more time — but can be more rewarding. You want a system complicated enough to give you the information you want and simple enough to enjoy. You'll have to find your own balance.

Filing

There are a variety of methods for filing books, according to what you're collecting.

Alphabetical/Numerical: This method simply puts all your titles in alphabetical order, filed numerically within each title. You can use either a straight alphabet or a separate alphabet for each publisher. I use, and suggest, a single alphabet instead of breaking it down by publisher for the simple reason that this makes filing company crossovers a breeze.

Topical: A topical filing system breaks down your comics by subject rather than by alphabet. So you might have a section of Number Ones, a section of DNAgents, and a section of Batmans. Topics can be virtually anything, from characters to creators to types of stories to whatever else it is about comics that keeps you buying and reading them. This allows you quick access to *all* the comics you have that feature a single subject. If you collect only a few topics, you can easily use the topical method. However, if you collect a wide variety of topics, an alternate method should be used, because you're going to be constantly running into comics where two or more topics, such as Supergirl and Batgirl, appear in the same comic book. This can be overcome by a cross-referencing system, but that almost defeats the purpose of putting the issues together.

Chronological: In a chronological filing system, the books are kept by date rather than by alphabet or number, although generally you'll keep the books within a certain date by alphabetical order, and probably by publisher as well. The method of chronological order that I've used is to break down my collection by month (though you can use a yearly system, too). This gives a nice feel of what's happening throughout the continuity of the "universe" as a whole. (If you want to compare what's happening in different "universes" put out by different publishers, keep in mind that some, like Eclipse, don't give their dates the same way as other companies, so the December issue of *Crossfire* will not have appeared the same time as the December issue of *Dazzler.*)

It also makes the collection more pleasing to the eye, because when you're leafing through it you're not seeing *Warlord Warlord Warlord Warlord Warlord.* However, you will need an alphabetical card system that cross-references dates and numbers to determine where to find an issue. This system is somewhat cumbersome but can be fun.

Card Files

File cards can also be quite useful in organizing a comic-book collection. While you don't necessarily have to use just one filing system, multiple systems can get confusing and confused. It's better to set up several card systems, if you need several information systems, and file all your issues in one way. In fact, by using a card file, you can set up a library system that will access information in a variety of ways. Here are some things file cards can do for you:

Alphabetical: If you use some other system than an alphabetical one to file the issues themselves, you'll probably want an alphabetical card system. This

allows you to see quickly and clearly what's missing. This is the easiest card system to keep up. You may also want to have the sections of any other card systems you use set up with a master card, probably either of a different color or with a tab on it, stating the topic, value, etc., and then, behind that, an alphabetical section. This saves a lot of time in erasing or making new cards and cuts down on clerical errors.

Topical: If you keep your collection alphabetically, you can set up a series of cards listing all the topics that interest you. In this way, you can easily locate all the comics you have with Kitty Pryde in them, whether they're *The X-Men* or not. This can be as specific as you want, from just listing The Legion of Super-Heroes, for example, to breaking it down to every member — or every member you're interested in. You might want to use a "(c)" to note cameo appearances. Realize that the more specific your topical card file is, the more it can be used, but the more time it will require to set up and the more upkeep it will take.

Value: If the value of your collection is a major consideration, you might want to have a file system that breaks down your comic books by their value. Or you may want to keep the value written beside the number, if you're using another card system. This can make tabulation quicker, but such a system will have to be updated regularly. Changes in condition (which can occur when your little brother gets in and bends the cover of your *American Flagg!* #1) should also be noted. I suggest you use pencil for all value records unless you want to keep track of value increases. Value records can also be good if, heaven forbid, you should need to collect on insurance.

Chronological: You can use a filing system for chronological record keeping, but I suggest you either just add the date beside the number in the card system you're using or go all the way and set up your actual comic-book files chronologically. There's no real advantage to a chronological card file that I've ever found. However, *your* collection isn't *my* collection, and a chronological file may be just what you've been looking for.

In a topical system, you may find listing the titles chronologically under the topic is easier, because you can just write your next acquisition on the bottom of the list (unless it's a back issue). I prefer alphabetical listings, however, even though it takes more card space, because it's easier to get information from.

GROWING UP WITH COMICS:
AGE 10... AND MOM WANTS YOU TO SHARE YOUR COMICS WITH LITTLE COUSIN ELMER...
B-BUT MA! HE'S GOT DIRTY HANDS AND HE FOLDS THE PAGES BACK AND HE TEARS THE MARGINS AND... AND...
MAYBE IF I HIDE EVERYTHING BUT THE ARCHIES...
SUDDENLY YOU REALIZE COMICS ARE MORE THAN JUST ENJOYED... THEY MUST BE CARED FOR! AND, LO, THE COLLECTOR IS TRULY BORN...

Order cards: Your card system can also keep track of what material you have on order, what comic books you want, and *why.* (I stress "why," because you may need to know why you want a particular issue to determine which of several choices you're going to buy. You can even use a card system to maintain an ongoing prioritized list of numbers wanted.)

Special Information

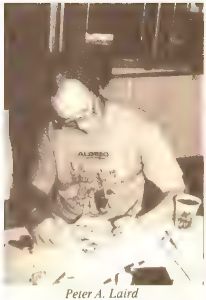
You can also use cards to designate special information about items in your collection by putting them in the bag with the issue. These cards can contain such things as a list of the characters in the number; the date of publication; whether one or more of the stories is continued, and, if so, what part of the story this is; whether there is a crossover into another book; the artist; the writer; and even such financial data as what you paid for the book, its current condition, and its current value. (I'd write that last information in pencil, along with the date you made the determination and, if you use more than one source for valuation, the source.)

You may not want such information clearly visible, and I don't suggest putting either inked or penciled information facing the comic book, so you may want to devise a code. An easy one to remember is to simply substitute letters for numbers, like A=1, B=2, etc., using "X," perhaps, as the decimal point. This kind of referencing can also keep you from accidentally trading a *Flash* you don't normally collect because you forgot it had a Red Tornado appearance or continued a story from *Superman.* Even a rating system, like the one movie critics use, can be fun.

I suggest the use of 20-pound bond paper, perferably pH neutral, rather than index cards, because you won't leave indentations, and the paper shouldn't have adverse chemical reactions with the paper in your comic books. This, of course, is according to how much of a purist you are.

HOT TURT

"How do we feel about it? We are freaked out, blown away, dumbstruck, awed, frightened, and flattered, among other things. I am writing this on April 16, 1985, and it was almost precisely one year ago that we were getting the first run of *Teenage Mutant Ninja Turtles* #1's back from our printer. One year — and the comic book we were afraid would sit around our living room in unsold boxes upon boxes is now being sold for approximately what a *Conan* #1 would go for. Believe me — this *really* blows our minds!"



Photos by Christopher Ng

Peter A. Laird

Peter A. Laird wrote in these terms about the success of the comic book he and his partner, Kevin Eastman, had created in 1984. Laird is now 31, and Eastman is 23.

Teenage Mutant Ninja Turtles began as a fannish parody with a small press-run. Its primary target was the much-discussed Frank Miller DC mini-series *Ronin* — which had featured a ninja (unconnected with turtles). While retailers' prices for mint copies of *Ronin* remain at about $2.50 today, copies of the first edition of the turtle adventures have brought sums as high as $50.

When questions about the true worth of the issue were raised, Laird responded with a discussion of "intrinsic value" versus "collectibility value": "both fairly nebulous concepts."

He said, "Intrinsic value has to do with the *quality* of a thing, while collectibility value relates more to the *quantity* of that thing. It's a basic rule of thumb that, disregarding intrinsic value or quality for a moment, anything that is in scarce supply commands a higher price than those things that are plentiful.

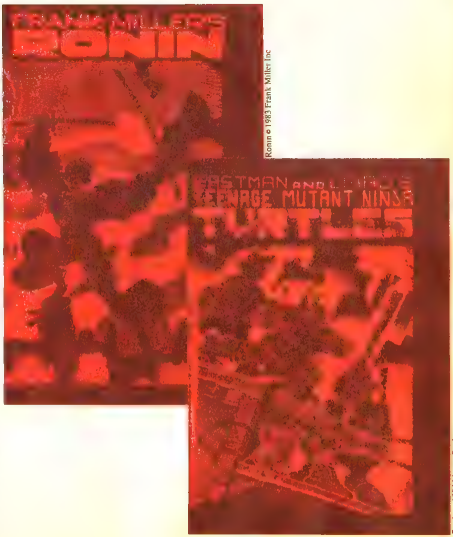
"Further complicating the issue is the idea of the value of a certain thing to an individual collector, which can raise the price of an item even higher. Any dealer can tell you stories of items sold for high prices unobtainable from anyone other than collectors who for whatever reasons desperately crave those items."

But does a copy of the first edition of *Teenage Mutant Ninja Turtles* really have an intrinsic value as high as $75?

Some retailers are even asking $100 for the issue, though it is impossible for an outsider to say how many copies are actually being sold at that price. The issue itself is merely 40 pages of news-

LES

Kevin B. Eastman



print and black ink with a two-color glossy cover. Its intrinsic value would be that of used paper.

"But," Laird says, "does that same comic have a collectibility value equivalent to $75? As strange as it seems, the answer is a qualified 'yes.' Kevin and I have sold several copies for $50 each, and we know of others who have sold them for more. For whatever reasons, the collectors' market is bearing these prices."

(How many copies of the first edition of #1 do they still have? "Not as many as we'd like," Laird responds. He still

MIRAGE

PRESS RELEASE

Mirage Studios of Dover, New Hampshire, is pleased to announce the publication of its first comic book, featuring the "Teenage Mutant Ninja Turtles". This forty - page book will be printed in black and white on newsprint, with a two - color cover printed on glossy stock. The book was conceived, written, and drawn by Kevin Eastman and Peter Laird.

The comic follows the adventures of four teenage turtles who have been trained in the secret martial arts of the ninja -- the shadow warriors of feudal Japan. They are also mutants, altered in form and intelligence by a mysterious radioactive ooze. The story unfolds as the four turtles -- Leonardo, Michaelangelo, Donatello, and Raphael -- embark on a perilous mission to confront their sworn foe, the malevolent Shredder. Who will prevail?

The publication date for the first issue of "Teenage Mutant Ninja Turtles" is set for May 1, 1984. The cover price will be $1.50, and the book will be available for $2.00 postpaid from Mirage Studios, P.O. Box 1408, Dover, NH 03820. Eastman and Laird will be premiering the book at the Portsmouth Comic Book Convention, to be held May 5, 1984 at the Howard Johnson's Motor Lodge in Portsmouth, NH.

For more information, please write or call Mirage Studios. Our telephone number is

STUDIOS

Executive Art Directors: Kevin B. Eastman & Peter A. Laird

This press release was one of "about 180" sent to news media by Mirage Studios in spring 1984. "Most of them went to New Hampshire papers, but on a whim, we sent one to UPI in Boston," Laird said. As a result, the comic book received national publicity. (The address and phone number were outdated and have been removed.)

has about 50 copies, Eastman has about half that many.)

He commented on the ins and outs of comic-book collecting. "The world of collectors and collectibles is filled with many strange and wondrous phenomena, not the least of which is the putting of a dollar value on the abstraction of time.

"Consider: There are twice as many second-printing copies of *Teenage Mutant Ninja Turtles* #1 as there are first-printing copies in existence, and yet the price of a second printing is but one-quarter that of a first printing.

"Why?

"Not because of any significant difference in content, but because it was the *first* printing — it occupied an earlier niche in the time stream; it has (as do all other initial printings or pressings or moldings or whatever) the added — and totally subjective — value of *history*."

What's ahead for the Turtles' creators?

"We're pretty committed to doing comics," Laird says. "We'd like to do a variety of things — and we're considering getting into comic-book publishing. We're really interested in doing comics or just about anything that has to do with illustration."

They have spoken with a Marvel editor about contributing to one of the line's anthology comics but "just haven't had the time to do it." No one has approached them with the idea of buying out the Turtles. "We're both very open to working at Marvel or DC, if they're interested in us."

In the meantime, they're occupying themselves with the title that has done so well for them.

"The first printing of *Teenage Mutant Ninja Turtles* #1 was 3000, the second 6000, and the third 35,000. How many of those are actually out there on the shelves of comic-book stores, and how many are being hoarded we don't know. Once the books leave our hands, that's it. We have absolutely no control over how they are distributed. At this time, there are no definite plans for a fourth printing of #1, though we do have back orders for more than 5000 copies.

"What can I say? It's a crazy business."

— Peter A. Laird

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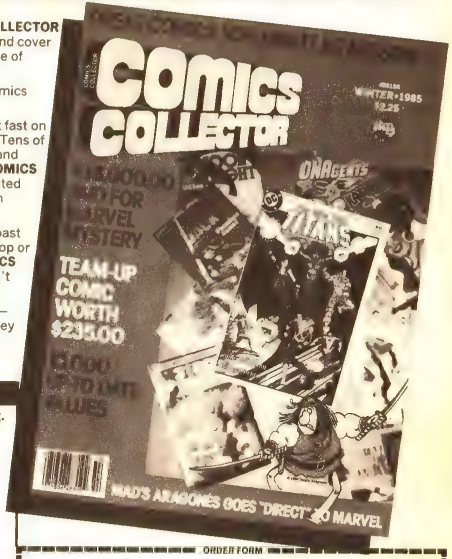

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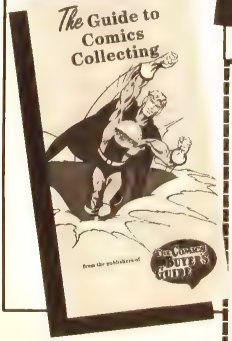

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WHAT TRAINING OR BACKGROUND
BECOMING A PROFESS

Mort Walker *(Strip writer and artist: Beetle Bailey, Hi and Lois, etc.)*

I always say they should train themselves in writing more than drawing. I sometimes think that formal art training could be a hinderance. What good would formal training in drawing from life do, if you wanted to draw Popeye's arm? I trained myself through writing and literature courses, so that I could write. I also took journalism classes.

Tony Isabella *(Freelance writer)*

A good basic college education. We don't need people in the field whose knowledge comes just from reading comic books. Whether you want to be a writer or an artist, the same basic skills are necessary as for a writer or artist in *any* field. Inkers are artists, too, for example, and have to know how to draw. And once they're writing or drawing in the field, creators have to keep up with changes and technical advances in writing or art.

John Romita Jr. *(Artist, Marvel Comics)*

There is really no training, *per se*, that you can get. You should look for any particular drawing courses, like graphic art or advertising art. When you get out of school, you can go on to specialized courses, such as those offered by the Joe Kubert School. I majored in advertising art in college, which had a large number of illustration courses. And the rest was on-the-job training.

Archie Goodwin

Archie Goodwin *(Editor and Writer, Marvel Comics)*

I think if they're a beginning artist, any art school or college art courses they can take after high school will benefit them. The ones who succeed most professionally are the ones who bring a wider background to their work.

I never know what to tell writers. I think the most important thing is to pay attention in all their high-school English classes. If they major in English or journalism in college, that's fine — but it's *more* important to read everything and write a lot, and not just comics. Writing short stories would be good training, even if they can't sell the short stories.

Jim Shooter

Jim Shooter *(Editor-in-Chief, Marvel Comics)*

There are no specific qualifications or training for being a Marvel writer or artist. Many of our writers have formal schooling; others don't. Many of our artists have attended art school or college, but our only requirement is that a writer be able to write well or an artist be able to draw well.

For both artists and writers: Since the comics industry is one where a good imagination is a necessity, you should read as much as possible, including many different types of literature — from the classics to mythology to modern literature.

For writers: Read anything to lend inspiration to the imagination that is so essential to the writing of comics. Also, the libraries are full of books on writing. Learn all you can and keep at it. More important than schooling is *practice*! Write all the time, wherever you go. And then write some more.

For artists: Take as many art classes as are available to you and get a good grounding in all styles of art. If you are unable to take many art classes, you probably can find some "How To" books in your local library that can help. It is important to be able to draw realistically before you try drawing comics style. Above all, *practice*! Another thing to remember is that storytelling is our #1 criterion. By "storytelling" I mean panel-by-panel continuity in telling what is going on in any story you try to tell. Show your finished story to someone who doesn't know anything *at all* about the story. If the person you choose to show the work to can't easily understand the story from the pictures, work at it again.

Steve Saffel *(Assistant Promotion Manager for Direct Sales, Marvel Comics)*

First of all, I recommend a journalism degree or the equivalent with some background in writing, design, and public speaking. A major difficulty I see with persons wishing to enter comics is the lack of realization that comics, like any field, require professional skills and training. Many see it as an idyllic field that they have wanted to work in for many years — not realizing that, like any profession, it has demands and skills which they must confront.

Marv Wolfman

Marv Wolfman *(Writer/Editor, DC Comics)*

I think the training is working at it, accepting the criticism, acting on it. Work, work, work.

If you don't have native-born talent, you *have* to work at it.

Carl Potts *(Editor, Marvel Comics)*

They should have sharp English skills (a lot better than mine!) and take creative writing classes to learn what constitutes a good *story* (as opposed to mood pieces or character sketches). Read a lot of material from a *variety* of sources and genres.

Take basic art and paste-up classes. Learn about various printing procedures. Classes in promotion, advertising, and public speaking could help, as well.

Artists, read and digest the following books: *Drawing on the Right Side of the Brain* (by Betty Edwards), *Figure Drawing for All It's Worth* (by Andrew Loomis), and *How to Use Creative Perspective* (by Watson). Do lots of life-drawing. Force yourself to draw the things you don't like to draw — they are probably the things you need to work on most. A comic artist has to be able to draw most anything convincingly. Don't spend all

SHOULD A BEGINNER GET BEFORE IONAL IN YOUR FIELD?

of your time drawing comics. *Most* of your drawing should encompass a wide variety of styles and subjects. Be as versatile as possible when you're young. You've got your whole life to specialize in one field or style, if you want. If you specialize too early, you'll severely limit the amount of working knowledge you'll have later. Always remember *the* most important thing in drawing comics is to do good, clear story-telling. In my opinion, good drawing and good design run second and third in importance to story-telling.

Writers: I recommend the advice in Scott Meredith's book *Writing to Sell*. It will teach you all of the basics of fiction writing.

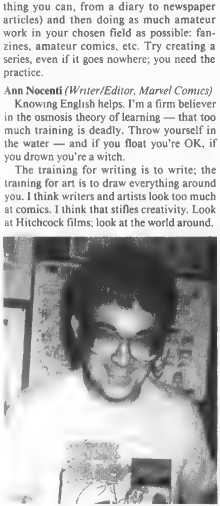
Richard Bruning *(Art Director, DC Comics)*

Get as much training as possible in whatever field you're going into. If you want to be a writer, take writing classes — because a comic-book writer needs the same training any other writer does. The other thing to do is practice your skill as much as possible, both in a general writing sense (writing anything you can, from a diary to newspaper articles) and then doing as much amateur work in your chosen field as possible: fanzines, amateur comics, etc. Try creating a series, even if it goes nowhere; you need the practice.

Ann Nocenti *(Writer/Editor, Marvel Comics)*

Knowing English helps. I'm a firm believer in the osmosis theory of learning — that too much training is deadly. Throw yourself in the water — and if you float you're OK, if you drown you're a witch.

The training for writing is to write; the training for art is to draw everything around you. I think writers and artists look too much at comics. I think that stifles creativity. Look at Hitchcock films; look at the world around.



Max Collins

Max Collins *(Writer of comic books and* ***Dick Tracy****)*

Read. Study those who've gone before you and *not* just the current fan "faves." Develop a sense of history. Practice. Imitate *at first*, then throw it off

Bob Greenberger *(Writer/Editor, DC Comics)*

For writing or editing, a solid background in English or journalism should be established in high school and emphasized in college. Published work, getting experience at editing or being edited, helps tremendously. Any courses or internships with newspapers or magazines will help prospective editors.

Ron Goulart *(Self-proclaimed hack writer — actually, a long-time pro writer of SF and mysteries, as well as comic books and strips)*

The obvious answer is to (as they say in all the writers' magazines) read all the stuff in the field you're in. See how other writers do it and whether you can do it — or *want* to do it. What I mean by that is that people sometimes hear romances pay big money, but then they read romances and find out they can't stand them (but that doesn't always keep them from writing romances). With comics, obviously, you read comics.

Denny O'Neil *(Writer/Editor, Marvel Comics)*

That depends on "becoming a professional" *what*. For a writer, my general recommendation is to take some writing courses or read enough writing books to understand what a plot is, what a story is. It's astonishing how many intelligent people don't know what plots or stories are. They don't know there are techniques involved in creating these things until it's pointed out to them.

Then they should read everything, not just comics. The problem with most beginners I've found is that they can regurgitate lots of old comic-book plots but they don't have anything outside the field to draw on. They should read, see movies, fiction and non-fiction, the broadest possible liberal arts background.

Frank Miller *(Freelance artist and writer)*

If you want to break in as a writer: Study writing in school, read as much as possible (as many *things* as possible besides comics, any screenplay you can get your hands on). As an artist, draw as much from life as possible, and read as many screenplays as you can — because visual storytelling demands the skills of a writer.

Rick Stasi *(Freelance artist)*

In-depth knowledge of *all* facets of art — drawing, painting, design technique, etc. Comics should be a source of input but *not* the primary educating force.

Bob Rozakis *(Production Manager, DC)*

Paste-ups, mechanicals, lettering, some art, an understanding of color separations and printing, and an interest in comic books are all helpful to someone working in the production department. School courses, working on the school or local newspaper, etc. are helpful. Lettering and art take practice. And the reason for the interest in comics should be obvious. (You don't make your fortune working a job like this.)

Mike Friedrich *(Agent)*

Art school — emphasis on illustration and design.

Mark Evanier *(Writer of comics and TV, including 1000 comics and 300 TV shows)*

It helps to have a background in any kind of professional writing job. For comics you need to know the mythos of comics but you still need to know a writer's work habits, plot structures, and a sense of how people speak. This is not something that can be taught, but you can hone what abilities you have by finding an outlet to be lousy and make mistakes.

Unfortunately, there are a lot of people being lousy every month in the comics we all buy. And they would be a lot happier if they'd been able to find a place to do anonymous professional writing — which they could deny — and therein make all of their mistakes, learn their own rates and methods of working, and not learn how to swim by being thrown in the deep end of the pool.

Adam Blaustein *(Assistant Editor, Marvel Comics)*

That's a hard one, because an assistant editor's job varies in what each does from person to person. Jim [Owsley, the editor Blaustein assists] was looking for an artist as his assistant to complement his writing skills. Develop any of the skills involved in comics in general, such as writing or art. Don't aim at learning how to make comic books. If you want to be an artist, take art — figure drawing, painting — as if you were training for the fine arts. Look at comic books, but don't try to recreate what you see. You have to understand anatomy and perspective.

If you want to be a writer, take courses — read the classics. If you try to recreate comic books, you'll come up with nothing more than a pale imitation.

ONCE TRAINED, HOW CAN A NEW

Mort Walker

Usually, newcomers start off by freelancing magazine cartoons or working as a staff artist in an ad company or art department somewhere.

The simplest thing in the world is to start submitting material to syndicates. You'll never know how good you are until you test it out in the marketplace.

Tony Isabella

Tony Isabella

See which editors or magazines are using stories by non-regular writers or artists; that is to say, if they're already buying stories from several different writers or artists, they may be more open to outside contributors Recently, for example, Julius Schwartz' *Action*, DC's new *House of Mystery*, and Eclipse's anthology titles come to mind. But you have to keep submitting stories and samples. You can't just *tell* them you can do the work. You've got to *show* them you can do the work.

John Romita Jr.

It's just a matter of sending samples to Jim Shooter or the art director.

Archie Goodwin

They just keep submitting by mail or in person as many things as they can to as many editors as they can in as wide a field as they can. It's becoming increasingly competitive, but that's a part of the weeding process.

Jim Shooter

Many comics writers establish themselves first in the fanzines. To start with a major publisher like Marvel is to start at the top, where the standards and competition are the toughest. As to formats for writers, we prefer *brief* plot synopses.

Steve Saffel

Steve Saffel

Before they even try it, my first recommendation is that they put together a solid professional portfolio. Again, as in any vocation, they are going to have to show their work in its best light to their prospective employer. Then I recommend that they choose the goal which they are going to strive for. They need to make contact wherever they wish to work and find out the availability of jobs, since this will change, as in any field. (That contact should be either in the personnel office or in the office in which they wish to work.) They need to keep abreast of the situation wherever they wish to work. Then, when an opening should occur, they need to do everything in their power to see to it that they get their interview — their day in court, as it were. At that point, it all depends on how effectively they have presented themselves and their ability to fill the need.

Marv Wolfman

These days it's hard. As an artist, you show your samples. You show photostats. You mail them to the editors enclosing self-addressed, stamped envelopes. It's much easier for an editor to judge an artist, because it takes just seconds. For a prospective writer, it's harder, because the editor has to sit down to read your work. In some ways for a writer I think it's simpler to become an editorial assistant at one of the companies and move in that way. Or to find the books that accept work from a lot of different writers and submit there. Obiously, you don't send a script or plot to *Teen Titans* [which already has a regular writer — Wolfman himself], but you could send a script to *DC Presents*, which doesn't have a regular writer.

Carl Potts

Carl Potts

Right now it seems everyone and his/her brother wants to write or draw comics, so there's a ton of competition. This means you've got to be *very* good to be noticed by those in a position to hire you. Artists can show their portfolio (a four-or-five-page sequence in continuity is sufficient) to editors and pro artists at conventions or send Xeroxes of work to the various publishers. Put "Submissions Editor" on the envelope and enclose a self-addressed, stamped envelope. Dozens of these submissions come in every day at Marvel, so it takes quite a long time to get a response. Writers should mail in short (3-5 page) plot synopses, following the same instructions as for artwork.

Richard Bruning

Richard Bruning

Bribes.

Send stuff to *Beautiful Balloons* [a no-longer-published fanzine column the editors of ***Comics Collector*** used to do]; it worked for me.

Seriously, knock on every door. Submit as professional a sample as you can to every possible publisher, the small press and the big boys.

Don't be a pest but, if what you send in first is not acceptable, try to find out why it wasn't acceptable and revise it or try something new using what you've learned.

Usually the small-press comic field is the

COMER IN YOUR FIELD GET WORK?

best way for a newcomer to get published, and that's the most important thing: getting published.

Ann Nocenti

It helps to not be a complete jerk and to be able to work with people. The training for writing is to write; the training for art is to draw everything around you. I think writers and artists look too much at comics. I think that stifles creativity. Look at Hitchcock films; look at the world around you.

I think a serious answer would be that there's a lot of competition in this field, but if you're great you're going to get work. You get it by showing editors your work. You hire somebody, if the work is really good. You can cut right to being hired, if it's quality work. One day I looked at a sample, and it was by Art Adams, and I immediately said, "Draw my story," the work had so much personality to it.

Max Collins

Persist but don't push. Do not show work until you *are* ready. Any *personal* (as opposed to form-letter) rejections should be followed up. Keep working on that friendly editor.

Bob Greenberger

For a writer, submitting story ideas *after* learning what the particular company is looking for. Only by selling stories here and there does anyone have the opportunity of establishing credentials to get steady work. Editing is tougher, since there are fewer slots, but most companies have Assistant or Associate Editors, and that is the easiest way to get into the editing pool. No easy way to do it, but the rewards are worth it.

Ron Goulart

Ron Goulart

If I knew that, I wouldn't tell you. I'd avail myself of it and become rich. That's what becoming a professional is all about. You have to keep up with all the markets. Go to conventions, because that's where you can see professional people.

Denny O'Neil

Not easily. It seems to be a crap shoot. Persistence seems to be the key. I got into the field by accident, more or less. When I look at people who are roughly my contemporaries, it seems they figured out that that was what they wanted to do. They got to know editors, they tried to make themselves useful, until they got their first shot. It helps if you come in with some kind of professional credentials. I am much more likely to talk to someone who is a professional writer than to a fan. This does not mean that the next absolutely brilliant writer who comes into the field might not be a fan, but we have been burned a few times.

Frank Miller

Frank Miller

He can't. We've got it all locked in, so that no one else can break into the field.

Seriously, if you're good enough, it won't be difficult at all. The *training* is the important thing. If the work is good enough, people will recognize it quickly. Showing work to professionals at conventions and submitting through the mail to the companies will only work if your work is good enough.

Rick Stasi

Make a campaign out of it. Hit the cons and make contacts. Follow up with letters, samples, etc., after the con to reinforce your awareness level with the publishers. *Don't* make a pest of yourself. Be "polite, professional, and persistent." Drop a brief note every month or so to the publishers as to your continued interest. (Phone calls are tedious and time-consuming, and the editors are really too busy getting books out to share much info on the phone.)

Bob Rozakis

Bring in a portfolio of work. Sometimes there are openings, as production people go on to freelance. (Many of our letterers, colorists, and artists started out in production. If nothing else, they learned what *not* to do.) Occasionally, we have work to be done freelance. Many times, it's just a person being in the right place at the right time.

Mike Friedrich

Call Star*Reach, P.O. Box 2328, Berkeley, Calif. 94702 (415) 644-1886, but only if trained.

Mark Evanier

Mark Evanier *(Writer of comics and TV, including 1000 comics — among them,* ***Groo*** *— and 300 TV shows)*

The biggest mistake new writers make is waiting to write until they have an assignment. You need to learn the basic forms, so that your submissions are professional looking, and then you need to generate a lot of pages so that you can impress people with your productivity.

Do not think you're going to enter the business either on top books or by recreating, revamping, or resurrecting some cherished comic of your past. The companies have long-range plans for most everything they own, and it is doubtful that on your own you can cobble up something that will fit into them. It is far better for you to find an artist, create something new, and get it published, regardless of compensation.

Everyone in this business respects someone who can create something new and get it published, and editors will pay more attention to a published comic than to an unpublished submission.

Also it is very important never to compete with anyone who works on *Groo*. It is very bad luck to take work away from those people.

Adam Blaustein

Keep trying. If it's what you want to do, don't stop trying to get in. Make yourself visible and talk to various people. Editors have a bad habit, since they're continually preoccupied with trying to make deadlines: They may forget your name. It won't be on the tip of their tongues every day. But don't give up.

HOW DID YOU BECOME A COMICS PROFESSIONAL?

Mort Walker

I began selling magazine cartoons when I was 12 years old. I did cartoons for my local newspaper, and my first actual job was at Hallmark Cards, where I designed greeting cards. Then I moved to New York and worked there as a magazine cartoonist.

The Newspaper Features Council, Ward Castle, Comly Ave., Rye Brook, N.Y. 10573, offers a pamphlet called *Careers in Comics*. It features several top cartoonists and tells how they got started.

Tony Isabella

I was a working writer already, albeit in the newspaper field. I corresponded with writers and editors I admired to get their perspectives on the field. I submitted stories which gave an indication of my ability in the field — enough so that, when an editorial position at Marvel opened up, Roy Thomas had no hesitation in offering it to me.

John Romita Jr.

Right out of college I came up and showed samples to Marie Severin. My father did *not* want me to work for Marvel, because of the nepotism problem. I did minor work with the British department of the company and got a job as production assistant. Then, I got *Iron Man*, and everything snowballed from that.

I got my job *despite* my father, not with his help.

Archie Goodwin

Through friends. *[Laughter.]* Actually, that's true. That's the most embarrassing thing. At the time I got into comics, I was probably the second comics fan to get into comics; E. Nelson Bridwell got in before me. I think that was after a 10-year drought, when no newcomers were getting into comics. While I was going to the School of Visual Arts, I met Al Williamson. He asked if I'd be willing to do stories for him for Harvey Comics.

I like to think that, being given a foot in the door, I performed well enough that people were still interested in using me. But I *was* lucky in that I *did* get a break.

Marv Wolfman

I came in intending to be an *artist*. I attended The High School of Art and Design in Manhattan. (Tons of the professionals came from there.) I got my BFA at Queens College. However, that's not how I got in. I got in because I did a lot of fanzines, published tons of fanzines, sent them to all the professionals, and was known to the comics professionals through that. When I submitted material, they knew who I was and liked my writing, I gather. I did that when there weren't a lot of fanzines and fans trying to get into comics. But I think getting in via the fanzines is a viable route.

Carl Potts

I've been drawing most of my life and started making up stories at about age 17. I showed my art to several pros at conventions and eventually decided to fly to New York to try and find work on their encouragement. Drawing ad comps and story-boards for ad agencies paid much better than comics, so I ended up spending most of my time in that area. However, comics has always been my first love, and I always had some comic project I was working on during my ad agency years. A few years back Jim Shooter asked me to work at Marvel as an editor, and that is what I spend most of my time doing today.

Steve Saffel

I have a four-year degree in news-editorial journalism from West Virginia University and, before I came to Marvel, I was the assistant public relations director at the American Red Cross Blood Services Tri-State Region in Huntington, W. Va. I met someone from Marvel at a convention and learned of an opening in a field relating to my own. I kept in touch with that person and submitted an updated resume. When the interview stage came along, I made sure that I was available for an interview, at which time I came to Marvel with as complete a portfolio as I could muster and gave it a try.

Richard Bruning

I did all of the above. [See his answers to the earlier questions.] Some I did to a greater degree than others. I took any opportunity I could to work in comics. I did cartoons for fanzines. I wrote articles, if I could. I went to conventions and met professionals and other fans — made contacts. When I had an opportunity to do what I found I was good at — design in comics — it snowballed. I found a window and went for it.

Ann Nocenti

I was first hired as Jim Shooter's assistant, and I had been working before that on a cable video show. I wrote about solar energy and did technical writing. I was a painter, doing everything *but* preparing to become a comics professional.

Max Collins

My novels attracted the attention the attention of the Tribune Company Syndicate, and I was given the opportunity to try out for *Tracy*. To this opportunity, I responded *quickly* and gave it my *very best shot*.

Bob Greenberger

Luck. Before joining *Starlog* — where I picked up three important years of editing experience — I spent a summer working at DC and met enough people to establish ties. After *Comics Scene* was canceled, Dick Giordano had an opening and invited me to come aboard.

Ron Goulart

Once you can pay your rent from freelancing, I guess you're a professional writer. It's a gradual process — at least it was for me. Once they pay you, you're a pro; it's like prostitution.

Denny O'Neil

From being a journalist, I was a newspaper reporter who did some articles on what was at the time a resurgence of comic books. I had space to fill on the youth page. I hadn't seen comics around for about 10 years and I got in touch with editors and writers. Through Roy Thomas, Stan Lee was made aware of me, and Stan offered me a job.

Frank Miller

I got help and advice from Neal Adams, who eventually liked my work enough to recommend me to Gold Key and DC Comics for work.

Rick Stasi

See my answer to the second question.

Bob Rozakis

I wrote 500 letters to DC editors. They knew my name. When I applied for a job, they started me answering the mail! I was editor-in-chief of my college yearbook for three years, worked on the high-school yearbook, newspaper, and literary magazine. I worked as an assistant editor, then assistant production manager, finally Production Manager at DC. (It's been 12 years now.)

Mike Friedrich

Writing years of critical letters to an editor led to that editor hiring me as a script-writer. This was in the dark ages before there were a zillion fans who wanted to write comics.

Chris Aurilia *(Editorial Assistant, Marvel Comics)*

I answered an ad in the New York *Times* and was called for an interview, which I did not pass. However, my resume and application were kept on file, and a few months later, when another position to which my skills were better suited opened up, I was called again. This time I became an editorial assistant at Marvel Comics.

Mark Evanier

I started off as a professional writer, and comic books became one of the things I did. Too many people make the mistake of thinking of the comic-book writer as a breed apart from a normal writer.

In my case, I met people who were in the industry, I showed them my work, I submitted work, and they liked it. If they hadn't liked it, I would now be making McNuggets at McDonald's.

Ultimately, your work is your product, and, if folks don't like the product, no amount of hype is going to keep you in business.

Adam Blaustein

I didn't give up.

PRICE GUIDE

Comics Collector's price guide is designed to provide information on the most current values in the comics world. **It is fully revamped and updated every three months, so you always have the most current information on what your collection is worth.** It is designed to be a price guide **and** an easy-to-use index of all current comics. The abbreviations below will help you find the leading artists, heroes, villains, and events in each issue. This format is designed to help both the newcomer and the experienced collector.

Beginning with major DC and Marvel titles from the mid-'50s, we offer information on title runs to date. The super-hero is the main focus within the hobby, and it is the main focus of this list. Current trends have been studied and are revealed in our list's prices.

These prices reflect current selling trends. Many collectors don't realize that, in some regions and at some times of the year, certain issues will be higher or lower than seems standard in other locations at other times. For instance, a certain artist sometimes attends a convention, where his work will be highly sought after; this, in turn, may cause the price on his art to rise in that region. Economic conditions can also have a strong influence on prices. Areas with high unemployment will find prices dropping, while prices in other areas are rising. With worse economic conditions, high-priced items and middle-value comics tend to drop in value or have their prices debated. (The pristine older comic is usually an exception to this.)

A new phenomenon has arisen in comics — the plethora of exciting new issues. Demand has been so great in some cases that new issues have risen in value almost immediately. Dealers' supplies diminish quickly, and values then begin to climb sharply, with dealers unable to restock a hot issue easily. **This price guide has been updated to reflect trends occurring in the last three months.**

No single source can provide a universally acceptable value guide to comics. Dealers' price lists were an information source for this new compilation, as were advertised "buy and sell" ads, auction results, and surveys of comics conventions. Special mention must be given to **The Comic Book Price Guide**, by Robert M. Overstreet This work, now in its 15th year, has been a primary source of comics information and is a must for every collector.

Thanks to Jim Bain at Wilkie's Wonderful World in Halifax, N.S., Canada, for his special input on the new values of comics in this issue; we also thank Yesteryear's Collectibles' Kevin Holandt; Dragon's Den Comics & Cards in Yonkers, N.Y.; and Golden Apple, Hollywood, Calif., for the information they provided for our price poll.

The prices stated are for near-mint comics. This is the most acceptable and general condition a collector desires for newer comics. A near-mint copy is almost perfect — with almost no signs of wear or aging. There might be one or two tiny defects discernable only on close examination (for example, an extremely slight flaking on the spine). **The condition of comics is a vital factor in determining comics values.**

All Spider-Man titles are hot, and the action is spilling over to **Marvel Tails** and **Peter Porker**. Jim Bain says that Marvel's barbarians (**Conan**, **Red Sonja**, **Kull**, and **John Carter** are hot in Canada. Supply of First's **Elric** #1 and Marvel's second **Moon Knight** #1 seems to be drying up, along with Pacific Comics' **Elric**. We have seen high demand for all post-Byrne **X-Men**, but the question that arises from **Alpha Flight** in Canada is whether an American can write this comic book.

Reports are that **Groo** has demand as high as that for **G.I. Joe**, and prices are going up fast We have heard from many areas that **Secret Wars II** and **Crisis** cross-overs are very hot, and the values will show this very soon. **Captain America**, **Iron Man**, and **Dazzler** cross-over issues are hardest to find, with demand still running high after many dealers sold their stock. **Wonder Woman** #327 also seems to be hard to find in some areas.

There has been one development that is too recent to judge accurately in terms of eventual values. Eclipse's **Miracleman** #1 was to lead the way in lower prices for direct-sales-only comics. Its cover price of 75¢ was, however, immediately affected by reported underprinting and copies damaged in shipping from the European printer. While some retailers held the line and sold copies for cover price, others immediately raised it as high as $3

ARTISTS ABBREVIATIONS

NA — Neal Adams
AA — Alfredo Alcala
JA — Jim Aparo
RA — Ross Andru
TA — Terry Austin
SA — Sergio Aragones
DA — Dan Adkins
JAb — Jack Abel
BA — Brent Anderson
MA — Murphy Anderson
MB — Matt Baker
CB — Carl Barks
CCB — C.C. Beck
FB — Frank Brunner
BB — Brian Bolland
PB — Rich Buckler
PB — Pat Broderick
JB — John Buscema
JBy — John Byrne
SB — Sal Buscema
NC — Nick Cardy
HC — Howard Chaykin
JCr — Johnny Craig
DC — Dave Cockrum
GC — Gene Colan
RCo — Rich Corben
EC — Ernie Colon
DD — Dick Dillin
MD — Mort Drucker
JD — Jayson Disbrow
SD — Steve Ditko
GD — Gene Day
WE — Will Eisner
BE — Bill Elder
GE — George Evans
BEv — Bill Everett
RE — Ric Estrada
FF — Frank Frazetta
MG — Michael Golden
FG — Floyd Gottfredson
FGu — Fred Guardineer
KG — Keith Giffen
PG — Paul Gulacy
BG — Butch Guice
DGr — Dan Green
DG — Dick Giordano
MGr — Mike Grell
MGu — Mike Gustovich
KGa — Kerry Gammill
RH — Russ Heath
WH — Wayne Howard
DH — Don Heck
FH — Fred Hembeck
BH — Bob Hall
CI — Carmine Infantino
GI — Graham Ingels
JJ — Jeff Jones
KJ — Klaus Janson
JKa — Jack Kamen
MK — Mike Kaluta
GK — Gil Kane
WK — Walt Kelly
JK — Jack Kirby
RK — Roy Krenkel
BK — Bernie Krigstein
BL — Bob Layton
JKu — Joe Kubert
JL — Jose Luis Garcia Lopez
HK — Harvey Kurtzman
RM — Russ Manning
MM — Mort Meskin
FM — Frank Miller
RMo — Ruben Moreira
PM — Pete Morisi
JM — Jim Mooney
GM — Gray Morrow
VM — Val Mayerik
FMc — Frank McLaughlin
LMc — Luke McDonnell
AM — Al Milgrom
BMc — Bob McLeod
MN — Mike Nasser
DN — Don Newton
AN — Alex Nino
HN — Howard Nostrand
IN — Irv Novick
KN — Kevin Nowlan
JO — Joe Orlando
BO — Bob Oksner
JOy — Jerry Ordway
RP — Rudy Palais
TP — Tom Palmer
GP — George Perez
DP — Don Perlin
MP — Mike Ploog
KP — Keith Pollard
AR — Alex Raymond
NR — Nestor Redondo
FR — Frank Robbins
MR — Marshall Rogers
JSh — Jim Sherman
JR — John Romita
JR2 — John Romita Jr
CR — P. Craig Russell
S&S — Siegel & Shuster
S&K — Simon & Kirby
BS — Barry Smith
JS — John Stanley
JSn — Jim Starlin
JSo — Jim Steranko
JSa — Joe Staton
JSe — John Severin
WS — Walt Simonson
TS — Tom Sutton
CS — Curt Swan
PS — Paul Smith
KS — Kurt Schaffenberger
JSt — Joe Sinnott
DS — Dan Spiegle
FS — Frank Springer
BSz — Bill Sienkiewicz
AT — Angelo Torres
RT — Romeo Tanghal
ATh — Alex Toth
GT — George Tuska
HT — Herb Trimpe
FT — Frank Thorne
TVE — Trevor Von Eeden
BWa — Bill Ward
BWi — Bob Wiacek
AW — Al Williamson
BW — Basil Wolverton
WW — Wally Wood
BWr — Berni Wrightson
TY — Tom Yeates
TD — Tony DeZuniga
MZ — Mike Zeck

Abbreviations

A - Appearance of
C - Cameo of
(c) - cover
D - Death of
I - Introduction of
(i) - inks
J - Joining of
L - Leaving of
M or W - Wedding of
N - New costume
O - Origin of
(p) - pencils
R - Revival of
V - Versus
1 - first appearance of
rep - reprint
Thg - Thing
BM - Batman
WW - Wonder Woman
SpM - Spider-Man

GENERAL

GENERAL TYPE TITLES

These are common titles with no special artists or content

FUNNY ANIMAL

15¢ cover — VG or better	$1.25
20¢ cover - VG or	1.00
25¢ cover — mostly Harveys	.75
35¢ cover	.60
60¢ cover	.80

Archie

12¢ cover — VG or better	$1.00
15¢ cover — VF-NM	.80
20¢ cover — VG or better	.60
25¢ cover — VF-NM	.60
35¢ cover — VF-NM	.50
60¢ cover — NM	.50

MYSTERY

12¢ cover — VG or better	$1.00
15¢ cover — VG or better	.60
20¢ cover — Mostly DC VG+	.60
35¢ cover — VG or better	.50
40¢ cover — Fine or better	.50
60¢ cover — NM	.50

SCIENCE-FICTION

12¢ cover — VG or +	$1.25
15¢ cover — VG or +	1.00
20¢ cover — VG or +	.75

WAR

12¢ cover VG or +	$ .60
15¢ cover — VG or +	.60
20¢ cover — Mostly DC VG+	.60
35¢ cover — VG or +	.50
40¢ cover — Fine or +	.50
60¢ cover — NM	.50

WESTERN

15¢ cover — VG or +	$1.00
20¢ cover — VG or +	.75

AARDVARK VANAHEIM

AV IN 3-D

1 ..... $2.00

CEREBUS

1 beware of counterfeit $300.00
2-3 ..... 150.00
4 ..... 100.00
5 ..... 75.00
6-7 ..... 50.00
8-11 ..... 40.00
12-15 ..... 30.00
16-20 ..... 25.00
21-30 ..... 5.00
31-89 ..... 3.00
40-53 ..... 2.75
54-56 Wolverton 4.50
57-75 ..... 2.75

CEREBUS JAM

1 ..... $2.00

FLAMING CARROT

1 ..... $5.00
2 ..... 3.00
3-6 ..... 2.00

(moved to Renegade Press)

JOURNEY

1 ..... $6.00
2-4 ..... 4.00
5-14 ..... 2.50

(moved to Fantagraphics)

MS. TREE

(former College title)

10-18 ..... $1.70

(moved to Renegade Press)

NEIL THE HORSE

1 ..... $2.50
2-10 ..... 2.00

(moved to Renegade Press)

NORMALMAN

1 ..... $2.50
2-9 ..... 2.00

(moved to Renegade Press)

TYRANNY OF DREAMS

1 ..... $3.00

SWORDS OF CEREBUS

1-6 ..... $5.00

AC COMICS

AMERICOMICS

1 ..... $3.00
2-4 ..... 2.00
5-6 ..... 1.75

AMERICOMICS SPECIAL

1 ..... $1.50

BLACK DIAMOND

1-5 ..... $2.00

BOLT & STARFORCE SIX

1 ..... $1.75

BOLT SPECIAL

1 ..... $1.50

CAPTAIN PARAGON

1-4 ..... $1.50

COLT SPECIAL

1 ..... $1.50

KHAKIJILLY

1 ..... $1.75

FEMFORCE

1-2 ..... $1.75

FEMFORCE SPECIAL

1 ..... $1.50

MS. VICTORY SPECIAL

1 ..... $1.50

NIGHTVEIL

1-7 ..... $1.75

POWER PLAYS

1 ..... $1.75

SENTINELS OF JUSTICE

1 ..... $1.75

SHADE SPECIAL

1 ..... $1.50

SPACE ARK

1-4 ..... $1.75

STAR MASTERS

1 ..... $1.50

STARFORCE SIX SPECIAL

1 ..... $1.50

ARCHIE ADVENTURE

BLACK HOOD

1-3 ATh/GP $1.00

BLUE RIBBON

1-3 ..... $1.50
4-14 75

COMET

1-2 CI $1.50

FLY

1 89 ..... $1.25

2-6 RB/SD 1.00
7-9 ..... .75

MANTECH ROBOT WARRIORS

1-6 ..... .75

THE MIGHTY CRUSADERS

1-4 ..... $1.50
5-13 ..... .75

ARCHIE 3000

1 ..... $1.00
2-4 ..... .75

SHIELD

1-3 ..... $1.50

(becomes Steel Sterling)

STEEL STERLING

(formerly Shield)

4-7 ..... .75

THUNDERBUNNY

1 ..... $1.00

(see Wally Graphics)

CAPITAL

BADGER

1 ..... $3.50
2-4 ..... 3.00

(moved to First)

NEXUS

(1st issues, b&w)

1 Nexus $35.00
2 ..... 20.00
3 ..... 5.00

NEXUS

(2nd series, color)

1-3 ..... $3.50
2-6 ..... 3.00

(moved to First)

WITNESS

1-2 ..... $3.00

(moved to First)

COMICO

AZ

1-2 ..... $1.50

ELEMENTALS

1 ..... 10.00
2 ..... 5.00
3 ..... 3.00
4 ..... 2.00

EVANGELINE

1-2 ..... $1.50

GRENDEL

1-3 ..... $1.50

MACROSS

(becomes Robotech the Macross Saga)

1 ..... $4.00

MAGE

1-8 ..... $1.50

MARIONVERSE

1 ..... $4.00

NEXT MAN

1-3 ..... $ 1.50

PRIMER

1-6 ..... $1.50

ROBOTECH MASTERS

1 ..... $1.50

ROBOTECH THE MACROSS SAGA

(formerly Macross)

2-4 ..... $2.00

ROBOTECH THE NEW GENERATION

1 ..... $1.50

SKROG

1 ..... $1.50

ECHO OF FUTUREPAST

1 5 NA ..... $ 2.95

REVENGERS

1 ..... $2.00

ZERO PATROL

1 NA $1.50
2 ..... 1.00

CONTINUITY

ECHO OF FUTUREPAST

1 5 NA ..... $ 2.95

REVENGERS

1 ..... $2.00

ZERO PATROL

1 NA $1.50
2 ..... 1.00

255.1 Bizarre Con 10.00
256-260 ..... 15.00
260.0 Streaky 16.00
262-268 ..... 12.00
267 Legion 100.00
268 FF/JS 10.00
276 Legion 35.00
277 280 ..... 10.00
281 282 ..... 9.00
283 Legion Super Villains 12.00
284 Legion 12.00
285 NA, A Legion 15.00
286 Legion Super Villains 10.00
287 Legion 10.00
288 Man-E! 10.00
289 290 Legion 10.00
291 NA 8.00
292 Superhorse 10.00
293 C Superhorse 10.00
294 Zip/BL, Hilaritrass 6.00
300 Anniversary issue 11.00
301 308 ..... 10.00
309 NA, Legion 6.00
310-333 ..... 5.00
334 O Superhr., gamer 7.50
335-340 ..... 3.50
341 345 ..... 5.00
347 Superregion 6.00
348 Superhr 6.00
360 Supergirl, giant 6.00
361-372 ..... 2.00
373 NA giant, Supergirl 4.00
374-388 ..... 1.50
389 NA 2.00
424 CS/MA/OC, Green Arrow 1.50
425 CS/MA/NA, OC 10.00
428-436 ..... 1.00
437 O, Green Arrow, 100 pgs 1.75
438-442 CS 1.00
443 MA/OC, ALA, 100 pgs. 1.75
444-448 ..... .50
449 JK, Green Arrow 1.50
450-453 ..... .50
454 Last Atom 1.00
455-457 ..... .50
458 CS/MG/ Green Arrow 1.00
459-499 ..... .50
500 CS, Superman's life story 1.50
501-508 ..... .70
509 Rio 1.00
510-534 ..... .60
535-536 Gla, Omega Men 2.00
537-538 ..... .60
539 GIa, Flash, Atom 1.50
540-543 CS ..... .60
544 CS/GK/GP/MA, 45th anniversary 1.50
545-550 ..... .50
551 572 ..... .75

ADVENTURE

247.1 D, Legion of Super-Heroes 1100.00
255 CS Green Arrow 28.00
256 K, O Green Arrow 45.00
257-259 ..... 28.00
260 O Aquaman 40.00
261-266 ..... 28.00
267 Legion 225.00
268 ..... 27.00
269.1 Aquaslad 37.50
270 ..... 27.00
271 275 ..... 27.00
276.1 Sue Boy 17.00
277 281 ..... 16.00
282 Legion, Lo Starboy 16.00
283.1 Phantom Zone 22.00
284 ..... 13.50
285.1 Bizarro World 20.00
286.1 Bizarro Mxyzptlk 17.00
287 289 ..... 12.00
290 O Star Boy 14.00
291 292 Superboy 11.00
293 O,I Mar-El 27.50
294 298 Superboy 11.00
300 I Mon-El, Legion 110.00
301 Legion O Bouncing Boy 40.00
302 305 Legion 27.00
306 310 Legion 17.00
311 320 Legion 15.00
321 326 Legion 13.00
327 Legion, I,D,I Timber Wolf 11.00
328 345 Legion 7.00
346 I,D Karate Kid 8.00
347 Legion 5.50
348 349 ..... 7.00
350 Legion 5.50
351 I White Witch 7.00
352 Legion 5.50
353 D Ferro Lad 9.00
354 355 Legion 5.50
356-364 Legion 4.50
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164 RP ..... .90
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174 Cross ..... .75
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193 BWr 1.75
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200 203 ..... 1.00
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210 ..... .75
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213-214 BWr 1.00
215-216 ..... .75
217 BWr 1.00
218 BWr ..... .75
221 BWr/MR 2.00
222 223 ..... .75
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225 AN ..... .75
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228 NA/BWr/AT 2.50
229 NA/BWr/AT 2.00
231 235 ..... .75
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237 250 ..... .75
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253 NA/BWr, guest 1.50
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257 MG, guest 1.50
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9-13 ..... 15.00
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22 MM 5.00
23 CI Mark Merlin 5.00
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88-89 ..... 1.25
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91 NA/MA/WW 2.00
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99-116 ..... 1.00
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118-122 ..... 1.00
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151 NR/MGr 1.00
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85 reprint 2.25
86-92 DD 2.25
93 reprint 2.75
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100 DD, A.7 Soldiers 4.50
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142-160 DD/HR 1.25
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183-185 DD/HR/c ..... .75
186 GP/HR/c ..... .75
187-191 ..... .75
192 GP ..... .75
193 GP 1All-Star Squadron 2.00
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206 DH/RT 1.50
207 243 ..... .75
244 Crisis 1.00
245 Crisis ..... .75
Annual #1 2 ..... 1.25
Annual #3 Crisis 1.50

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(1st Series)

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(Tomeny Duncan)

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273 280 ..... 1.50
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285 PB 1 Giffen art 6.00
286 PB 4.00
287 KG, 1Y'Harlah 1.50
288 290 KG 1.00
291 294 KG 3.00
295 299 ..... 2.00
300-313 ..... 1.50

(Becomes Tales of the LSH)

Annual #1 KG, 1 Invisible Kid II 3.50
Annual #2 KG, Karate Kid 1.50
Annual #3 CS 1.25

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(Direct-sale series)

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2 KG 2.00
3 ..... 1.50
4-17 ..... 1.25
Annual #1 KG 2.00

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1 MA/DG reprint $2.50

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2 ..... 7.50
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6-10 ..... 4.00
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27 0 Metal Men 3.00
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45-50 WS 1.00
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62 76 ..... 2.00
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78-79 ..... 2.00
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81 BP/Ath 4.00
82 AM BP, Doom Patrol 4.00
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(Becomes Doom Patrol)

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12 18 ..... .75

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1-5 ..... $1.00
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(Becomes Talent Showcase)

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5 CS/RT, O'Raven 1Origin 10.00
6 GP 6.50

7 GP/RT O'Cybrid 7.00
8 9 GP/RT 6.50
10 GP/RT, A.Terminator 7.50
11 12 GP/RT 4.00
13-15 GP/RT, Doom Patrol 3.50
16 GP/RT 1Captain Carrot 3.50
17 GP/RT 3.00
21 GP/RT 1Night Force, GC 3.00
22 23 GP/RT 2.75
24 25 GP/RT A.Omega Men 3.50
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29 30 GP/RT 2.25
31 GP/RT, Raven goes insane 1.50
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34 ..... 1.25
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37 GP, A.Outsiders 1.50
38 GP, O'Raven Gld 1.50
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(Becomes Tales of the Teen Titans)

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Annual #2 Irene Vasquis 3.00
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(Direct-sales series)

1 GP $2.50
2 GP, A.Trigon $2.50
3 GP 2.00
4 GP 1.50
5-12 GP 1.25
13 14 Crisis 1.50
Annual #1 ..... 2.00

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1 GC, 1Night Force $1.25
2-12 GC ..... .75

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1 KG, O'Omega Men $4.00
2 KG, O'Brisel 2.50
3-6 KG 2.00
7 30 ..... 1.25
31 Crisis 1.50
32 ..... 1.00

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2-4 ..... .75

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5-6 FM 2.50

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17 19 ..... .60
20 new writer: Alan Moore ..... .60
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22 24 ..... 7.50
25-26 ..... 4.00
27 30 ..... 3.00
31 35 ..... 2.00
36-38 ..... 1.50

(Becomes Swamp Thing)

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6-8 MA 2.00
9 10 BSn 1.50

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(1st series)

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(2nd series)

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(Becomes Legion of Super-Heroes)

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2-5 KS ..... .75
50 KG, KS A.Legion 1.50
51 54 KS ..... .75

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21 23 CI ..... .90

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131 139 ..... 20.00
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149 O 58th Legion 25.00
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151 ..... 10.00
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168 166 ..... 7.00
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187 guest 5.00
188 ..... 6.00
189 192 ..... 5.00
193 guest 6.00
194 196 ..... 5.00
197 guest 6.00
198 200 ..... 5.00
201 ..... 4.00
202 guest 6.00
203 206 ..... 3.00
207 guest 5.00
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293 299 ..... 1.50
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307 308 JL/FS, KG 1.25
309 312 ..... 1.25
313 CS/DA, NA (c) 1.25
314 316 ..... 1.25
317 CS/DA, NA (c), R.Lana Lang 1.50
318 320 CS 1.25
321 340 ..... 1.00
341 344 ..... .75
345 390 ..... .60
391 400 ..... .75
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2-4 CS ..... .75

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2 3 BWr 5.00
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11-22 MB 1.50
23-24 MR 1.00

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Annual #2 ..... 3.00
Annual #3 ..... 2.00

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(formerly New Talent Showcase)
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2,3 JS/FMc 1.00
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315 327 ..... .75

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51-59 ..... 1.00

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32 43 ..... 2.00
44-53 ..... 1.50

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6-10 ..... 2.00
11 23 ..... 1.25

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49-50 MGr 2.00
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111 120 ..... 10.00
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199 200 DG 7.00
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189 grant 2.00
190 196 ..... 1.50
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207 222 ..... 1.00
223 NA, grant 2.50
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226 FS/MA, grant 3.00
227 228 grant 2.00
229 ..... 1.00
230 grant 2.00
231 240 ..... 1.00
244 245 grant 2.00
246 KS/MA/MN, TA/GM, A ILA 2.25
247 254 KS, grant 1.25
255 JL/DA/SD 1.50
256 258 grant 1.25
259 RB/DG/MR/MN/DN/KS 2.00
260 262 RB/DG 1.25
263 GT/FMc/GK 1.00
264 GT DS, A Legion 1.50
265 275 ..... .75
287-298 ..... .60
299 GC ..... .75
300 RA A.LA. Outsiders, Titans 1.00
301-321 ..... .75

DELUXE

WALLY WOOD'S THUNDER AGENTS
1 CP,XC,DC $2.50
2 CP,XC,DC 1.75

EAGLE

JUDGE DREDD
1 BB $4.00
2,3 BB 3.00
4-6 BB 2.50
7 10 ..... 2.00
11 18 ..... .25
19 24 ..... 1.00

JUDGE DREDD: JUDGE CHILD QUEST
1 IS $2.00

JUDGE DREDD'S CRIME FILE
1 3 ..... $ 1.50

NEMESIS THE WARLOCK
1 ..... $2.00
2-7 ..... 1.50

TOMBSTONE
1 ..... $1.50

STAINLESS STEEL RAT
1 ..... $1.50

2000 A.D. MONTHLY
1 6 ..... $ 1.00

ECLIPSE

ALIEN ENCOUNTERS
1 ..... $1.75

ALIEN WORLDS
(former Pacific title)
8 ..... $1.50

AXEL PRESSBUTTON
1 ..... 1.50
2-4 ..... 1.75
(becomes Pressbutton)

AZTEC ACE
1 ..... $2.50
2-8 ..... 1.50
9-14 ..... 1.75

BERNI WRIGHTSON MASTER OF THE MACABRE
(former Pacific title)
5 ..... $1.50

BRIAN BOLLAND'S BLACK BOOK
1 ..... $1.75

CAPT'N QUICK & A FOOZLE
1 2 ..... $1.50

CROSSFIRE
1 7 ..... $1.50
8 12 ..... 1.75

DESTROYER DUCK
1 J.Groo $3.50
2 7 ..... 1.50

DETECTIVES, INC.
1 7 ..... $1.75

DRAGENTS
1 ..... $3.00
2 5 ..... 1.75
6-24 ..... 1.50

ECLIPSE MONTHLY
1 SD, A $2.00
2 GC, NJ 2.00
3 10 ..... 1.50

GROO SPECIAL
1 ..... 3.00

I AM COYOTE
1 ..... $4.00

JOHN BOLTON HALLS OF HORROR
1-2 ..... $1.75

JOHN LAW
1 ME $2.00

KILLER
1 ..... $1.75

MASKED MAN
1-4 ..... $1.75

MIKE GRELL ANNUAL MISTY ZERO
1 ..... $3.00

MR. MONSTER
1 ..... $1.75

NIS. TREE
1 3 ..... $1.00
4 9 ..... 1.50
(moved to Aardvark Vanaheim)

NIGHTMARES
1-2 ..... $1.75

PRIVATE ANOTHC
1 ..... $2
2 3 ..... 1.75

PRESSBUTTON
(formerly Axel Pressbutton)
5 ..... $1.75

RAGAMUFFINS
1 one-shot $1.75

ROCKETEER SPECIAL
1 ..... $1.50

SABRE
1-12 ..... $2.00

SAMPLER
1-2 ..... $2.00

SIEGEL & SHUSTER: DATELINE 1930'S
1 ..... $1.50

STARWHEEL HEROES
(former Pacific title)
5 6 BA $1.50

STARWHEEL CLASSICS
1-6 ..... $1.50

STRANGE DAYS
1-3 ..... 1.50

SUN RUNNERS
(former Pacific title)
4-5 ..... $1.75

SURGE
1 2 ..... $2.00
3 4 ..... 1.50
5 ..... 1.75

TALES OF TERROR
1 ..... $1.75

TWISTED TALES
(former Pacific title)
9-10 ..... $1.50

ZOT!
1-10 ..... $1.50

FANTAGRAPHICS

DALGODA
1 ..... $2.25
2-6 ..... 1.50

HUGO
1-4 ..... $2.00

JOURNEY
(former Aardvark Vanaheim title)
15 22 ..... $2

LOVE & ROCKETS
1 ..... $15.00
2 3 ..... 9.00
4 ..... 5.00
5 13 ..... 2.25

MECHANICS
1 2 ..... $2 5.0

NEAT STUFF
1-2 ..... $2.00

FICTIONEER

SOUTHERN KNIGHTS
(former Guild title)
8 10 ..... $2

FIRST

AMERICAN FLAGG!
1 NC $6.00
2 4 NC 3.50
5-12 HC 2.00
13 ..... 1.50
14 PB 1.25
15 20 HC 1.50
21 26 HC 1.25

BADGER
(former Capital title)
5 8 ..... $1.75

E. NOVA
1 JSa $1.50
2 25 JSa 1.25

ELRIC
(see Pacific Comics)
1 3 ..... $ 1.75

FIRST GRAPHIC NOVEL
1 Beowulf $6.00
2 Time Beavers 6.00
3 Hard Times 12.00

GRIMJACK
1-2 ..... $3.00
3 10 ..... 2.00
11 17 ..... 1.25

ION SABLE, FREELANCE
1 MG/ $4.00
2-4 MG/ 2.50
5-9 MG/ 2.00
9-12 MG/ 1.75
12 24 MG/ 1.50
25 30 MG/ 1.75

MAXX
2-5 ..... 1.50
6-12 ..... 1.25

NEXUS
(former Capital title)
7 15 ..... $1.75

NORMAL MAN
1 3 ..... $1.75

THE P.I.'S
1 JSa Ms Tree I Man 1.50
2-3 JSa 1.75

SHATTER SPECIAL
1 1st computer comic ..... $ 5.00
1a 2nd printing 2.00

STARSLAYER
(former Pacific title)
7 16 ..... $1.50
17 19 ..... 1.00
20 34 ..... 1.25

WARP
1 FB $2.00
2 7 FB 1.50
8 19 ..... 1.25

WARP SPECIAL
1 ..... $1.50
2 3 ..... 1.00

WHISPER SPECIAL
(former Capital title)
1 ..... $2.50

GALAXY

BLOODY BONES & BLACKEYED PEAS
1 ..... $1.00

GUILD

CRUSADERS
1 ..... $10.00
(becomes Southern Knights)

SOUTHERN KNIGHTS
(formerly Crusaders)
7 7 ..... $2.00
(moved to Fictioneer)

J.C. PRODUCTIONS

HALL OF FAME
1 ..... $1.00

THUNDER AGENTS
1 2 ..... $1.00

KITCHEN SINK

MEDIATION MAN
1 ..... $3.00
2-4 ..... 2.00

THE SPIRIT
8 6 WE rep $2.00
7 10 WE 2.95

STEVE CANYON
1 10 ..... $5.00

LODESTONE

CODENAME DANGER
1 ..... $2.00

MARVEL

ADVENTURE INTO FEAR
1 science fiction $1.50
2 3 science fiction ..... .50
10 HC, Man Thing 2.00
11 ..... 3.00
13 18 ..... 1.50
19 33 Howard the Duck 9.00
20 PG, Morbius 2.00
21 22 ..... .50
23-24, 1st Russell ert 2.50
24-25 ..... .50

ALIEN LEGION
1 TA $3.00
2 TA 2.00
3-9 ..... 1.50

ALPHA FLIGHT
1 JBy 1 Pack, Marrina $4.50
2 JBy $3.50
3-7 JBy 3.00
8-11 JBy 2.50
12 JBy, D.Guardian 2.50
13 18 JBy 1.75
19 JBy, 1 Talisman 1.25
20-28 JBy ..... .75
29 ..... .75

AMAZING ADVENTURES (1st series)
1 JK/JB Inhumans $3.00
2-4 ..... 2.00
5-8 ..... 4.00
9-10 ..... 1.75
11 O.New Beast 2.00
12-17 ..... 2.00
18 HC/NA, I Wolverine 5.00
19-26 Killraven 2.00
27 CR/JSn 4.00
28-33 O, Killraven 1.50
34 CR, D. Hawk 1.25
35-38 CR, Killraven 1.50
37 CR, D.Old Shull 1.25
39-39 CR, Killraven 1.50

AMAZING ADVENTURES (2nd series)
1 rep X-Men #1 ..... $1.25
2 14 JK/Wolv 1.00

AMAZING FANTASY
15 SD/JK, 1&D Spider-Man $1,250.00

AMAZING HIGH ADVENTURE
1 ..... $2.50
2 ..... 2.00

AMAZING SPIDER-MAN
1 SD/JK, O Spider-Man $800.00
2 SD, I Kraven 305.00
3 SD, 1Dr. Octopus 175.00
4 SD, O,&1 Sandman 150.00
5-6 SD 110.00
7-10 SD 85.00
11-13 SD 60.00
14 SD, 1Green Goblin 70.00
15 SD, 1Kraven 55.00
16-30 SD 14.00
31-33 SD 11.00
34-38 SD 10.00
39-40 JR 11.00
41-49 JR 8.00
50 JR, I.Kingpin 16.60
51-61 ..... 6.00
62-70 ..... 5.00
71-81 ..... 4.50
82-89 ..... 4.00
90 JR/GK, A.Dr. Octopus 7.00
91-93 ..... 4.00
94 JR/SB, A.Beetle 6.00
95 JR/SB 5.00
96-98 ..... 12.50
99 GK, A.Johnny Carson 4.00
100 GK, A.Green Goblin 13.00
101 102 GK, A.Morbius 8.00
103-112 ..... 3.00
113 114 JR/JSn 4.00
115 118 JR 3.00
119 120 Hulk 5.00
121 122 JR/GK, A.Green Goblin 24.00
123 GK/JM, Luke Cage (Power Man) 4.00
124-128 ..... 2.50
129 MA, I Jackal 5.00
130-145 ..... 2.00
146-150 ..... 2.00
151-160 ..... 1.75
161 162 A.Nightcrawler 5.00
163 170 ..... 1.75
171 188 ..... 1.25
189 JR, A.Man Wolf 3.00
190 JR, A.Man Wolf 2.50
191-199 ..... 1.00
200 RP, O.Spider-Man 2.50
201-202 RP, A.Punisher 1.00
203 RP, A.Daredevil 1.00
204-205 RP, A.Black Cat 1.00

SOME COMIC SERVICES ARE JUST A FEW OF THEM

COMIC SERVICE

P.O. Box 3791 Station B,
Winnipeg, Manitoba Canada R2W 3R6,
Ph. (204) 586-8547
Toll Free No.
800-665-0042
10 am - Noon
1 p.m. - 3 p.m.
M-F CST

SOME HISTORY- ...ST/YK COMIC SERVICE was the first major comic service to advertise in Canrevs years ago. With the exception of a short period in 1981 when postal strikes caused severe damage The service has grown and continues to this day as one of the world's largest private collector services Currently, the service is changing and improv ng with each year and every one is looking towards even bigger and better things for the future!

WHAT SERVICES DO WE OFFER? We supply a full line of COMIC BOOKS and COMIC RELATED PUBLICATIONS on a non-returnable basis. We are also branching out into magazines and non-related materials. Although only a few of such titles appear on our publications list a complete listing can be sent upon request.

Most importantly all books are sold for 20% off cover price, a substan tial savings to you!

HOW DOES THE SERVICE WORK? It is simple

When you join our group, you register a standing order consisting of the titles you always buy regularly and on the quantities you usually buy. We keep this order on computer. Each shipping period we instruct the computer to compare your list with the list of titles which has arrived and it does so and produces an invoice for your shipment. You receive an account for your funds. The charges for the books are added on and deducted from your account. It's that easy, and yet there is lots more!

Look at these features!

1) NO SEPARATE C.O.D.ITY DEPOSITS ARE REQUIRED! Every cent you deposit in your account goes towards materials and service for your collec tion!

2) THERE ARE NO MINIMUM OR MAXIMUM ORDERS! You can order one comic or one thousand comics ... we'll make sure you get them! Please note though that it becomes more economical for you the more titles you order This is because shipping costs are calculated on minimum charges and 4 costs as much to ship one book as it does to ship ten!

3) YOU HAVE INSTANT CREDIT BASED ON YOUR DEPOSIT! As each ship ment is sent out to you, you are given instant credit in your account and replenish it if necessary!

4) YOU MAY USE A CREDIT CARD TO RUN YOUR ACCOUNT! We accept both VISA and MASTERCARD! If you don't want to be bothered with regular deposits this is the route for you! Our charge card system is excellent for a number of reasons:

a) We operate your account AUTOMATICALLY and you NEVER worry about having enough to cover a purchase!

b) U.S. AND FOREIGN CUSTOMERS TAKE NOTE: All credit card accounts are operated in CANADIAN dollars with a MINIMUM COVER PRICES OF 10 books. With the rates of exchange the way they are, this represents a poten tial EXTRA SAVING of as much as 5% to 10%! (though we have no control over international exchange rates)

c) MOST IMPORTANT (and parents please note!) Credit card charges are done in increments of $100 Canadian, to streamline operations and maintain adequate credit levels or the account. Charges are only processed when the account falls below zero credit Please note though that if only one or two titles are being selected, it may be more economical for you to use regular payment methods to avoid low income credit sitting in your account for no reason You receive your charge slip automatically wherever a charge is processed

5) SHIPPING IS FLEXIBLE AND ECONOMICAL! We use both UPS and the post office. If you live in the lower 48, Hawaii, or Puerto Rico and supply us with a street address, we will ship via UPS! If you use a post box or RPO, PFO, or other type of address, we use the post office Shipments to Alaska and overseas, as well as those within Canada go via the post office. We try to minimize your shipping costs to give you the most effective and econom cal service!

6) WE CARRY AS COMPLETE A LINE OF GOODS AS POSSIBLE Scan the publications list below Over the years it has mushroomed to its current size, and what we try to keep it to date as new titles are coming out so quickly that the list may already be dated! If you don't see a title that you collect chances are that it is not available or may not yet have appeared! If so, please just add it in the extra space provided, or use a separate sheet!

7) OUR BOOK KEEPING IS ACCURATE AND WE MAINTAIN COMPUTER CONTROL FOR YOU! On every invoice you see a statement section that packs in your balance from the previous shows any deposits, adjust ments or charges which have taken place since that previous invoice and calculates your current balance Everything is clear and concise and it's re

plete! English for asses understanded!

8) OUR SCHEDULE IS MOST EFFECTIVE! WE SHIP ON AN AVERAGE OF EVERY TWO WEEKS. That means that new releases are shipped out quickly and efficiently. A minimum time lag between receipt of a book and the time you get it. It makes for decent-sized shipments and economical costs as well!

9) OUR SYSTEM IS FLEXIBLE! Order changing is a snap. Just drop us a note when you wish to make additions or deletions We'll make them for you within a day or two of receiving your written notification, and the changes will take effect on your next invoice It's that simple! And even better, you can call in changes. Read the section above for more details!

10) OUR SYSTEM IS SIMPLE. There are no complex shipping plan, or combinations that have you confused and you're not waiting for a number of books you take each month, week or whenever Too much hassle!

11) WE CARE FOR YOUR BOOKS! Our desire is to get you your books in the best possible condition! Each shipment is carefully packaged in plastic Larger shipments are then carefully packed into boxes for shipment, with plenty of padding Smaller shipments receive protection from acclaimed bubble pad envelopes with cardboard reinforcement This ensures arrival in the best possible shape That makes you happy, and THAT makes us happy!

12) WE OFFER PHONE SERVICE! If you want to avoid writing letters, we'd love to hear from you in person. So we established a TOLL-FREE PHONE NUMBER that you can call from anywhere in continental North America. The service is operated from 10 a m to noon and from 1 p.m. to 3 p m Monday through Friday, central time The number is (800) 665-0042 PLEASE MIND THOSE TIMES CAREFULLY! A courteous clerk or collector will be glad to help you out. (In the interests of giving everyone a chance to call, please make yourself and list to be short. Thanks!) If you still have to get in touch with us by phone but can't do so during the above hours, our number is (204) 586-8547, and we have it manned either by humans or machines 24 hours a day 7 days a week. You can leave mes sages, make changes, make enquiries, order books etc It's your rocket on that line so treat it well mind. Either way we would love to hear!

13) WE OFFER BACK ISSUE SERVICE AT ECONOMICAL PRICES. We have one of the largest stocks of back issues anywhere around for the past few years! We offer good quality good selection, and reasonable prices Often we run specials just for service members Try us with your want lists. It may take time, but we'll find them!

14) OUR "BLANKET CATEGORIES" MAKE ORDERING EASY! A blanket cate gory gives you the option of ordering, for example, the 10 Marvel Fnyl issues That means that each and every first issue will be delivered to you in the quantity you specify as you select that particular title. We do not know if you wish to continue a new title afterwards, without missing an issue (If your budget or limited, of course! A blanket category can get pricey if a com pany brings out ten new titles in one week ... so be careful!

For annuals, the system is even better! If you choose a blanket annual category you'll get all the annuals of that company. But even if you don't, you AUTOMATICALLY GET THE ANNUALS OF THE TITLES YOU COLLECT REGULARLY, to keep your sets complete! Can't be beat!

THESE ARE JUST A FEW OF SOME COMIC SERVICES

AGAIN, WHAT BASIC COSTS ARE INVOLVED?

You pay only for your books at a BIG 20% discount, inexpensive shipping and a small service charge per shipment Scared? Don't be! The maximum service charge is 75¢ per shipment! Smaller shipments only pay a gra duated service charge. We implemented that because it isn't fa r to exclude smaller orders with high service costs! This allows everyone to take advan tage of the best service possible while keeping costs down!

WHAT EXTRAS DOES THE SERVICE OFFER?

We've got plenty! Just look at these:

1) WANT A FREE GUIDE? OK ... it's yours for FREE if you stay with us twelve months! That's right FREE. OK what's the catch? We bill you for the Guide when we ship it to you Your account must have enough credit to cover the cost ... each shipment after that will be charged for that cost back to your account automatically as long as you maintain it in good standing. The end of the 12 months FREE GUIDE SPECIAL Sorry ... not everyone may want a Guide, we offer you the option of ri ding "yes" or "no" to this feature when you join the service. See the order form below and mark the appropriate answer! Members who join before October 31 1985 will receive the 1985 Guide if they vote "yes" Members joining after that date will be put in line for a 1986 guide. As current members you have the chance to vote for a new Guide each year. It's another freedom of choice that we offer!

2) ARE YOU INTO PLASTIC BAGS? (Kinky stuff!) Seriously though we experimented and found that sending books in individual bags is actually MORE dangerous than sending them without, because the bags are larger than the books and tend to shift in the package! But we have bags available for separate order. They're top quality ultra-clear 2.5 mil Service members can get them for just $3 U.S./$4 CAN. per hundred and our bags fit MOST books from 1954 to the present (with the exception of some of the wider Fant Gold Key issues) ... order yours today!

3) Every so often (we'd like to think it's once a month), you'll get a service magazine chocked full of news, opinions, info, cover reprints, letters, and members confe bulations! We welcome your contributions as well Good reading and it's all free!

4) Each month we send out as many promotional flyers into sheets, etc as we can get stuffed into your shipments. It's just like getting the latest additions right from the publishers!

5) MARVEL AGE and the DC COMING ATTRACTIONS FLYER are both free (excluding postage of course) to members who keep their accounts up to date! Since for most members those items are included in a larger package of goods, postage will not amount to a "tol ol beans anyway! That's right another freebie from your friends!

WHAT CAN YOU EXPECT IN TERMS OF SERVICE AND CUSTOMER RELATIONS?

The same you expect from:

Fans who are fan from a local source of books

Fans who are too busy to worry about making weey kyrbks to the com shop

Fans who are incapacitated due to illness or other handicaps

Fans who are tired of the hassles involved in hunting down elusive issues to keep their sets complete (especially direct sale titles)

Fans who just want a reliable source for collecting needs so they can enjoy this wonderful hobby!

If you fall into any of these categories (or many others we didn't list), we can solve your collecting problems! However, we cannot compete in terms of speed with a local comic shop in your area. That s a drawback of dealing by long distance, and applies to any service! However, with our shi ping schedule we feel that time will not be a major consideration

SECTION 1: AARDVARK-VANAHEIM COMICS

...Aardvark Vanaheim First Issues
...Aardvark Vanaheim Annuals
...Cerebus the Aardvark
...Cerebus Jam
...Swords of Cerebus

SECTION 2: ARTBUCHWALDS

...Amencomics First Issues
...Amencomics Annuals
...Dragonfly
...Face 1
...Femforce
...Nightveil
...PowerPlays
...Sentinels of Justice
...Space Ark

SECTION 3: ARCHIE/ARCHIE ADVENTURE

...Archie First Issues
...Archie Annuals
...All Archie Digests
...Archie
...Archie and Me
...Archie at Riverdale High
...Archie Giant Series (various titles)
...Archie's Pals 'n' Gals
...Archie's T.V. Laughout
...Betty and Me
...Betty and Veronica
...Everything's Archie
...Jughead
...Jughead Annuals
...Laugh Comics
...Ha Wahh Archie
...Little Archie
...Manhch Robot Warriors
...Mighty Crusaders
...Pep Comics

(Note do not select individual digest titles below if you have already selected the blanket category above)

...Archie Activity Digest
...Archie Comics Digest (and Annual)
...Archie Where Are You Digest
...Archie's Double Digest
...Betty and Veronica Digest
...Jughead Jones Digest
...Jughead With Archie Digest
...Laugh Comics Digest
...Little Archie Digest

SECTION 4: BLACKTHORNE PUBLISHING

...BlackThorne 3-D Comics (all titles)
...Nervous Rex
...D.C. Digests (all titles)
...D.C. Graphic Novels (all titles)
...D.C. Mini-Comics (all titles)
...Action Comics
...All Star Squadron
...Amethyst-Genemyth
...Aquaman (mini)
...Batman
...Batman & the Outsiders
...Blue Devil
...Booster Gold
...D.C. Challenge (mini)
...D.C. Comics Presents
...D.C. Coming Attractions (free to members in good standing)
...D.C. Universe Crisis (mini)
...D.C. Who's Who (mini)
...Deadman (mini)
...Demon
...Detective Comics
...Elvira's House of Mystery
...Fury of Firestorm
...G.I. Combat
...Green Lantern
...Hawkman
...Infinity Inc
...Justice League
...Legion of Super Heroes (deluxe)
...Legionnaires Three (mini)
...Mask (mini)
...Mazing Man
...Nathanel Dusk II (mini)
...New Teen Titans (deluxe)
...Omega Men
...Outsiders
...Oz Wonderland Wars (mini)
...Sgt. Rock
...Shadow of the Batman
...Star Tres
...Super Powers (mini)
...Superman
...Superman Special (yearly)
...Swamp Thing
...Sword of the Atom (yearly)
...Tales of the Legion
...Tales of the Teen Titans
...V
...Vigilante
...Warlord
...Wonder Woman
...Best of D.C. Digest

SECTION 5: CHARLTON COMICS

...Charlton First Issues
...Charlton Annuals
...Atomic Mouse
...Captain Atom
...Doctor Graves
...Iron Corporal
...Li'l Genius
...Mysterious Traveler
...Peter Cottontail
...Punchy & the Black Crow
...Scooter
...Thane of Bagarth
...Timmy the Timid Ghost
...Tony

SECTION 6: COMICO COMICS

...Comico First Issues
...Comico Annuals
...Magic
...MageBook
...Next Man
...Robotech Macross
...Robotech Masters
...Robotech, The New Generation

SECTION 7: D.C. COMICS

...First Issues
...D.C. Annuals

SECURITY. To keep your sets complete! Can't be beat!

We strive to give you satisfaction However, we are also human, and sometimes a mistake might accidentally pop up in processing orders (which are rare) we will promptly work to correct the problem. We will always send exactly what your order entails. If we fail you for and accidentally miss, pick up an issue or other, and caught short on an issue and help out for it, we will promptly attempt to get it to you If it is not possible to get it to you within 30 days, we will credit your account back to the date of the item so those funds may be used for other goods. We strive NEVER to miss an issue If you are happy with our service, then rate it as recommended

We will always lend a friendly and outgoing ear to your concerns and suggestions and welcome them to better the service for all members That's because we consider the members of our service as "family" rather than just customers, and that extra touch goes a long way!

WHAT ARE YOUR RESPONSIBILITIES? Basically, the only thing is to keep your account in good standing That s it! Unfortunately comic services as well as all businesses depend on cash inpvt Are you wondering what happens if your account goes "into the red"? Our computer will automatically warn you of the situation on the bottom of your invoice, and request a deposit. We may ship your order even if a balance is owing, depending on how much it is and what your circumstances are It we don't get a message to that effect is printed on the invoice, and we will store the invoice while waiting for a hang-fingered This gives you free to catch up Of course, the sooner a deposit is made the sooner service resumes, and the less chance there is of missing an issue!

It is not difficult to cancel your account either. If for some reason you find this necessary, we will upon notification liven you. fill the account up to the limit of credit remaining on such deposits as possible This is another example of flexibility and service!

YOU JUST CAN'T DO ANY BETTER.

SECTION 8: EAGLE & BRITISH COMICS

- ____Eagle First Issues
- ____Eagle Annuals
- ____Eagle Mini-Series (all titles)
- ____Best of 2.000 AD (mnrs)
- ____Captain Britain Magazine (Marvel UK)
- ____Conqueror (Harrier)
- ____Dr. Who Magazine (Marvel UK)
- ____Eagle Weeklies (4 per month)
- ____Judge Dredd
- ____Judge Dredd: The Early Cases (mnth)
- ____Red Fox (Harrier)
- ____Stainless Steel Rat (mnrs)
- ____Starburst Magazine (Marvel UK)
- ____Strontium Dog (mnrs)
- ____Swiftsure (Harrier)
- ____2000 A.D. Monthly
- ____2000 A.D. Weeklies (4 per month)
- ____White Dwarf Magazine
- ____Lgend (mnrs)

SECTION 9: ECLIPSE COMICS

- ____Eclipse First Issues
- ____Eclipse Annuals
- ____Eclipse Mini-Series (all titles)
- ____Alien Encounters
- ____Cap'n Quick & A Foozle
- ____Crossfire
- ____Cutey Bunny
- ____Johnny Hiroo Magazine
- ____Laser Eraser & Presspabbitn
- ____Masked Man
- ____Meaclerman
- ____Mr. Monster
- ____New Olympians
- ____Official Teen Titans Index (m-ns)
- ____Robohunter
- ____Scout
- ____Seduction of the Innocent
- ____Sun Runners
- ____Tales of Terror

SECTION 10: FANTAGRAPHICS

- ____Fantagraphics First Issues
- ____Fantagraphics Annuals
- ____Fantagraphics Mini-Series (all titles)
- ____Amazing Heroes (semi-monthly)
- ____Comics Journal (6-weekly)
- ____Balgoda
- ____Journey
- ____Love and Rockets
- ____Neat Stuff
- ____Nexus

SECTION 11: FIRST COMICS

- ____First First Issues
- ____First Annuals
- ____First Graphic Novels
- ____First Mini-Series (all titles)
- ____American Flagg!
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- ____E.Man (& Original E.Man)
- ____Elric (mnrs)
- ____First Adventures
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SECTION 12: KITCHEN SINK PRESS

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- ____Megaton Man
- ____Spirit
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- ____Will Eisner Quarterly (magazine)

SECTION 13: MARVEL COMICS/STAR COMICS

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- ____Marvel Graphic Novels
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- ____Alien Legion (Epic)
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- ____Dreadstar (Epic)
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- ____Fantastic Four
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- ____X-Men & Alpha Flight (mni-)
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(becomes Power Man)

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(becomes Thor)

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51 52, 54, 57 67 69, 70 86, 87 7.25

53, 68, 119, 120, 123, 126, 159 (P Smith) 169 172 (New Iron Man) 3.50
55, 56, 100 Starlin 118 Byrne 4.50
71 85, 88 99 101 117 2.50
121, 122, 129 149, 151 158, 160, 161, 162, 168, 173 (197 Sec Wars) 1.75

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2 6	3.00
7 20	1.75

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301 303, 305	1.75
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6 11	7.50
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11 20	3.00
21 40, 89 (Nightcrawler), 117 (Wolver ine) 72	2.25
41 52 56 58 71 73 74 78 80 88, 90 99	1.50
54 55, 59 60 75, 79	10.00
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2 5 7	2.50
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4	2.00
5	1.75
6 10	1.50
11 20	1.25
21 30	1.00
31 Wolfsbane app.	1.50
32 40	1.00
41 Cable app.	1.50
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111 120	1.00
121 130	1.25
131 140	1.00
141 150	1.25
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161 170	1.25
171 180	1.00
181 190	1.25
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201 210	1.25
211 220	1.00
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4	2.50

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2	1.50

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2	14.00
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11 20	4.00
21 30 37 38 (Starlin) 48 1st Arak	3.00
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2 (Sec Wars #1)	2.50
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#1 (Origin Spider Man), 28 (Daredevil, Miller) 4.50

7 5 (13 Conan)	4.50
6 12, 27, 31, 35 (27 X Men Miller, 31 Wolverine, 35 Electra, Miller)	3.75
37 34, 36-47	1.75
WOLVERINE (All Miller)	
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2 4	2.75
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X-MEN

1 95 Giant Size #1	Inquire
96 95, 108, 109, 171	32.50
100 101	25.00
102 107	18.00
110 111	10.00
112 115	15.00
120	25.00
122 126, 129, 140	10.00
129, 130	12.50
131 139	8.50
141-143, 165	3.75
144 164 166, 167	1.75
193	3.00
168 174, 178-180	2.00
183 186 (Sec Wars)	1.50
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NM+ 285.00

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Black Goloth #1-5
Black Hawk #1-25 #27
Black Lightning #1-11
Black Panther #1-15
Blade Runner (Movey) #1 2
Batman (Von Eeden #10 #41)
343 345 349, 354 (Giffen) 368 (1st New Robin) Annual 8
Captain Carrot #1-10
Capt. Victory #1-10
Conan (Movie Special) #1 2
Dazzler #1 25
DC Presents #41 (Wyn Women New Costume) #52 59 (Giffen)
Detective #518, 519 521, 522 (Yoda Giant Ari)
Dragonslayer (Movie Spec.) #1, 2
Elementals #1-19
Elfan #1-7
For Your Eyes Only (Movie Spec.) #1, 2
Fury of Firestorm #1 10
Ghosts #1-12 Ditko, 13 (G Fox)
Ghost Riders #25-69 75 77 79
Godzilla #1-21
Hulk #261, 268 (Miller)
Indiana Jones #1 7
Inhumans #1 12
Invaders #7 19, 21 41
Iron Man #1
Kazar: The Savage 2-9 11 17

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Destroyer Duck 1-3 Eire
E Man #1
Green Lantern: Green Arrow #1 3
Inhumans #1
Invaders #2-6 20
JLA 193 (All Star)
Kazar 1, 10
Nuff The Conqueror (Bisley)
Master Kenobi (Bertand Riggins)
Marvel Feature (Ron Sonja) #1
Ms. Mystic #1 2 (Adams)
Nova #2 3
Red Sonja (List Series) #1
Rom #1 (Miller) #1 6
Silver Surfer (One Shot Byrne)
Spiderwoman #37, 38 (X Men)
Starlord (Spec. one-shot, Byrne)
Worlds Finest (Van Eeden) #267, 268, 270 272 (Byrne)

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- Not responsible for typographical errors.

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3-D PETS!
BY M. FISHER ©1985
WHAT'S UP, FOLKS?! LATELY, THERE HAVE BEEN A LOT OF MINI-SERIES WITH NEW CHARACTERS (AMBUSH BUG, LONGSHOT) BUT WHAT ABOUT THE OLD CHARACTERS? I'D LIKE TO TAKE A NEW LOOK AT SOME OF THEM!....
...JARVIS THE PUNCTUAL !!
GASP AT THE ADVENTURES OF JARVIS, THE AVENGER'S BUTLER IN HIS OWN 9-ISSUE MINI-SERIES! FIND OUT JARVIS' ORIGIN AND HOW HE GOT HIS COSTUME! ALSO, JARVIS' NEW SIDEKICK, FIFI, IS INTRODUCED! IN THE FIRST DUST-BUSTING ISSUE, SEE JARVIS GET REALLY TEED OFF AT THOR!..
MISSED A SPOT.
FIFI
KING KLEENEX POLISH
OR HOW ABOUT
KRYPTO, MUSCLE MUTT !!
THE DOG OF STEEL IS ON HIS OWN IN A 4-ISSUE MINI-SERIES!! THRILL TO THE CONFRONTATION (ADMITTEDLY ONE-SIDED) BETWEEN KRYPTO AND THAT PESKY NEIGHBORHOOD CAT!...
F-F-F-R-R-R-Y-Y-Y-Y-Y
M-E-E-E-E-O-O-W?
FULTZ ©1985
AND MY FAVORITE - SKIPPY, THE ALL-AMERICAN SHIELD !!!
IT'S TIME WE LEARNED MORE ABOUT CAP'S SHIELD AND WE DO IN THIS 6-ISSUE MINI-SERIES! FINALLY CAP NAMES HIS SHIELD (SKIPPY) AND WE GET AN INSIDE LOOK AT THE FRISBEE OF A LIVING LEGEND! YOU'LL GET TO SEE SKIPPY'S GREATEST PROBLEM EVER! - LOTS OF EMBARRASSMENT AS CAP USES HIM TO SHIELD AGAINST PIDGEON PRESENTS! IN THE FIRST ISSUE, SKIPPY FACES A CONFIDENCE CRISIS!...
SKIPPY, NO!! YOU MISSED AGAIN!!
SKIP!
DARN! WON'T I EVER WIN CAP'S APPROVAL?!!

COMICS COLLECTOR'S CORNER

TOP TITLES: SUMMER

These are the top 10 titles (from #1 to #10) for the second quarter of 1985, as indicated by dealers' orders from Capital City Distribution, Inc., in Madison, Wis. Whereas it is an indication of how well the titles sold in comics shops, other distributors' figures may differ. The figure that follows the month tells the total retail cost of buying one of every color comic book on sale that month.

May: $156.50

Secret Wars II #3
X-Men #197
Crisis on Infinite Earths #6
Web of Spider-Man #6
Fantastic Four #282
Cloak and Dagger #2
New Mutants #31
Amazing Spider-Man #268
Alpha Flight #26
Web of Spider-Man Annual #1

June: $133.15

Secret Wars II #4
X-Men #198
Crisis on Infinite Earths #7
West Coast Avengers #1
Alpha Flight #27
Avengers #260
Vision and Scarlet Witch #1
Web of Spider-Man #7
Fantastic Four #283
New Mutants #32

July: $176.40

Secret Wars II #5
X-Men #199
Crisis on Infinite Earths #8
Nightcrawler #1
Alpha Flight #28
West Coast Avengers #2
Fantastic Four #284
Avengers #261
Web of Spider-Man #8
Cloak and Dagger #3

August: $166.90

X-Men #200
Secret Wars II #6
Heroes for Hope
X-Men/Alpha Flight #1
Handbook of Marvel Universe #1
Crisis on Infinite Earths #9
New Mutants Special #1
Fantastic Four #285
Nightcrawler #2
West Coast Avengers #3

AUTUMN COMICS BIRTHDAYS

October

1 Rich Corben (1940)
1 Don Daley (1958)
2 Randy Zimmerman (1959)
2 Barbara Randall (1960)
3 Harvey Kurtzman (1924)
4 Chris Warner (1955)
4 Tod Smith (1952)
5 Chris Carlson (1949)
5 Reuben Pharms (1960)
6 John Nyberg (1955)
6 Michael Carlin
7 Howard Chaykin (1950)
8 Jack Rickard (1922)
9 Russell Myers (1938)
9 Matt Wagner (1961)
9 Mike Catron (1954)
9 Mike Peters (1943)
10 Linda Grant
11 Joe Simon (1915)
15 Vince Colletta
16 Mark Badger (1958)
16 Joe Sinnott (1926)
16 Bob Hall
17 Jerry Siegel (1914)
18 Sandy Plunkett (1956)
18 Danny Fingeroth
19 Jim Starlin
19 Lydia Weaver (1957)
19 Nadine Messner-Loebs (1940)
20 Jim Engel (1956)
21 Paul Levitz (1956)
21 Pat Bastienne
22 Steven Grant (1953)
23 Eric Shanower (1963)
24 Mindy Newell (1953)
24 Al Feldstein (1925)
24 Bob Kane (1916)
25 June Brigman (1960)
26 Larry Lieber
26 Glynis Oliver
27 Berni Wrightson (1948)
28 Leonard Starr (1925)
29 Nicola Cuti (1944)
29 Ralph Bakshi (1938)
30 P. Craig Russell (1951)
30 Don Thompson (1935)

November

1 Michael Fleisher
1 David Darrigo (1954)
2 Steve Ditko (1927)
2 Sharon Grell (1959)
3 Tom Grindberg (1961)
5 Jim Steranko (1938)
6 Ashley Tillman (1960)
8 Roger McKenzie
9 Bill Mantlo
11 Roger Slifer
11 Dave Cockrum (1943)
12 Carl Potts (1952)
14 Alberto Giolitti (1923)
15 Mike Gustovich (1953)
15 Martin Nodell (1915)
18 Alan Moore (1952)
19 Steve Lightle (1959)
21 Greg Theakston (1953)
21 Marc Alexander (1955)
22 Roy Thomas (1940)
22 Ron Randall (1956)
23 Carl Gafford (1953)
25 Chris Claremont
26 Charles M. Schulz (1922)
26 Dan Green
26 Doug Rice (1950)
28 Mark A. Nelson (1953)
28 Jerry Ordway (1957)
29 Maggie Thompson (1942)
30 Keith Giffen

December

3 Mike Saenz (1959)
3 Donald Simpson (1961)
3 John Warner (1952)
6 Frank Springer (1929)
8 Erik Larsen (1962)
10 Charles Truog (1959)
10 Don Spiegle (1920)
11 John Buscema (1927)
12 Richard Moores
12 Fred Kida (1920)
13 Greg Shoemaker (1961)
15 J. Marc DeMatteis (1953)
15 Kurt Schaffenberger (1920)
17 Andy Mushynsky (1948)
19 Eliot Brown
19 Peter Gillis (1952)
19 David Scroggs (1951)
21 John Severin (1921)
22 Bill Willingham (1956)
22 Tony Isabella (1951)
23 Phil Felix (1954)
23 Rick Magyar
25 Joe Rosen (1920)
26 Steve Saffel (1956)
27 Jack Bradbury
27 John Celardo (1918)
28 Janice Chiang (1955)
28 Ralph Macchio
28 Stan Lee (1922)
31 Steve Rude (1956)

Solicited and compiled by Greg W. Myers

S-D!! CHECK OUT THE LATEST IN COMIC PROTECTION!!
LOOKS LIKE A CEMENT BLOCK!
IT IS!! FORGET PLASTIC BAGS! MYLAR SNUBS AND MYLITE'S MOVE OVER! NOW WE HAVE... BLOKLOKS! ENCASED IN SOLID CEMENT, YOUR COMIC WILL BE SAFE FROM DUST, LIGHT, MOISTURE... NECK, FROM, EVERYTHING!!!
EVEN FROM YOU, WHAT IF YOU WANT TO READ IT?
UH OH.
CONTAINS 1 SLOTH COMIC IN SET. MINT.
Author © 1986

Collecting Comics — Some Basics of Mail-Ordering:

- Do not *ever* send cash through the mail.
- When a retailer asks you to send a "sae" or a "sase" with your order, he's asking for a new envelope addressed to *you* with 22¢ in uncancelled postage. You can fold it in your order envelope.
- Protect your comics by storing them in comics storage bags, available at comics retail shops or from many companies by mail. Keep a supply of bags on hand, so that you can bag items as soon as you get them.
- When you order from a retailer who asks you to enclose a coupon with your name or address, you may usually substitute a photocopy of the coupon. It is seldom necessary to clip the actual coupon from the magazine, though it is always a good idea to check the ad to be *sure* the actual coupon is not required.
- Keep photocopies or carbon copies of your mail-order letters. You can file them by date or by the company from which you're ordering.
- Be especially careful when you send an order to type or *clearly* print your *full* name and address *on the order itself*. If at all possible, use a typewriter. When dealing with combinations of letters and numbers, a typewriter helps avoid confusion.

Escaping Reality with Super-Heroes

"To be sure, at the super-hero level, science is touched so lightly that we are virtually in the presence of magic. Superman has super-strength and X-ray vision because he comes from a different planet; never mind how it works. He can move faster than a speeding bullet and clear tall buildings at a bound, and why bother calculating the energy requirements for the purpose?

"Instead of questioning details, consider how satisfying it is to be able to leave this rotten real world, in which most of the time it's the rats and stinkers who have superior force at their disposal, and enter a fictional world in which rock-hewn super-heroes of unlimited strength and unlimited dedication to your side need never for one moment fear defeat. How pleasant to watch the villains crawl and cringe in terror at the mere sight of the super-costume.

"Is it harmful to escape from reality in this way? Why should it be? Might we not argue that occasional escape allows us to recoup our strength and face reality with greater strength and endurance?" — Isaac Asimov, in his introduction to *DC Super Heroes Poster Book*, published in 1978 by Harmony Books.

—Greg W. Myers

Best-Sellers

From *Colliers Encyclopedia* (1958 — Vol. 5, page 523); "The ten top selling comics from 1940-1950 respectively: *Walt Disney's Comics, Batman, Captain America, True Comics, Ace Comics, Calling All Girls, King Comics, Crackajack Funnies, World's Fair Comics*, and *Military Comics*."

—Jim Korkis

Who are we?
1
2
3
4
5
FRED SCHWAB
Answers below
1) CASPER 2) ROADRUNNER 3) HAMMER 4) HAMMER BROS. 5) PINK PANTHER 6) DE PATIE-FRELENG 7) BUGS BUNNY 8) WARNER BROS. 9) GOOFY 10) DISNEY PROD.

FOR THE 3rd TIME, MAXX, AND I'LL DON'T WANT TO SELL MY COPY OF FANTASTIC FOUR #250! WHAT'S THE BIG IDEA, ANYWAY?!
WELL, OK. I'LL TELL YOU. BUT THIS IS A SECRET!..
..YOU SEE, I'M GOING TO BUY EVERY SINGLE COPY OF FF 250 THAT I CAN FIND! PRETTY SOON, NO ONE WILL HAVE THAT ISSUE SO THEY'LL HAVE TO COME TO ME TO GET IT! HA! THEN, I'LL DESTROY HALF THE ISSUES, JACK THE PRICE UP TO 100 BUCKS EACH!..
...AND MAKE A KILLING! BOO-HA-HA HA HA HA HA HA HA HA HA HA HA HA HA
DOC DOOM WAS NEVER SO DIABOLICAL.
HI, I'M MAXX- THE ONLY DEALER OF FF 250 IN THE WORLD!!
FF #250 $100
FF 250 100 BIG ONES!

GROWING UP WITH COMICS:
ONE DAY DAD DECIDED TO GET ME INTO A REAL HOBBY AND PRESENTED ME WITH TOMES ON STAMP COLLECTING AND WEATHER WATCHING... "HOBBIES FOR NORMAL KIDS"...
OH... thanks, Pop!
ERSKINE
WHISPERING THANKS, I BURIED THEM 2 WEEKS LATER UNDER A PILE OF RICHIE RICHES.

Ever Hear of Magafiles?

Collectors sometimes ask us, as editors of magazines about collecting comics, how we store our *own* comic books. When we were beginning collectors (before there *were* such things as comic bags), we stored comic books in piles or, sometimes, upright on shelves (held in place by books).

Such treatment was not particularly good for the comics — and we were delighted when comic-book storage bags came into existence. However, there remained the problem of what to do with the bagged comic book. When stored in piles, the comics would slip off the piles. When stored upright in widely available magazine boxes, the comics bent unless the boxes were packed tightly. If the boxes were packed tightly, there was no room to insert *next* month's issues.

Then we discovered Magafiles.

The Magafile Company, P.O. Box 66, Vandalia, Missouri 63382, manufactures cardboard boxes designed to hold one comic book — or a bunch of comics — so that it — or they — can sit upright on a shelf or be packed in a larger storage box without damage.

You can stand your comics in a row on an ordinary shelf or pack them away. In either case, the boxes will hold one or 20 with equal ease. The design is patented but simple, and one librarian comics buff wrote us, "Magafiles are such a fact of life here in the library that I forget how difficult it might be for a 'civilian' to get them. I use them at home, too, and [the company does] deal with individuals in a timely and satisfactory way.... I use size 5D for comics in plastic bags and size 8D for comics in snugs or acid-free envelopes."

The minimum order is a dozen, and the cost is about $2 each including shipping; prices drop when you order more than a couple hundred. And there's a bonus: You can mix and match sizes, and we have bought Magafiles for records and digest-size magazines as well as comic books.

— Don and Maggie Thompson, CC editors

SAY 3-D, COULD YOU LOAN ME NO BUCKS?
IN THAT CASE, HOW ABOUT 20?!
YEAH, SURE!
FINE.
BY THE WAY, CAN I HAVE YOUR ENTIRE FANTASTIC FOUR COLLECTION?
O.K. BY ME
3-D, YOU'RE A FOUL BAG OF SCUM, ISN'T THAT RIGHT?
YEP.
HE REALLY OUGHT TO BE MORE ALERT WHILE READING HIS COMICS.....

REPAIRING COMICS

• When is an issue considered "restored"?

Webster's dictionary defines "restore" as "to put back into use or service . . . to repair . . . to renew." So this would include many techniques for taping pages, removing tapes, cleaning, and repairing rips and tears, insect damage, rolled spine, stains, mildew, foxing, bug bites, water staining, rusty staple damage, yellow or brown pages, extra staples, holes, missing pieces of artwork, removing paper patches, and various other comic-book illnesses and cures.

The results of these repairs ranges from destroying the issue as a collector's item to the completely invisible restoration of an issue.

• Why was tape used to fix tears?

In the '50s and '60s I looked for old comics in bookstores. If there was a tear, no problem — a little tape would hold it together so it could be read. The old cellophane tape used an unstable adhesive which bled into the paper and turned brown. Luckily, this tape is easy to remove, and you only have to deal with the old adhesive and the brown paper underneath.

When the value of comics started to exceed the cover price, people became more concerned with an issue's "grade." Obviously, the higher-grade books were cleaner, brighter, whiter, and had a generally greater appeal.

It didn't take long to realize that the "mint" issues were increasing in value at the highest rate. With the introduction of the good/fine/mint system used in Overstreet's *Price Guide*, it was clear that the "good" issues were not nearly as valuable.

Many investors began entering the collecting field, and the demand for better-grade issues increased. This is when repairing issues without its being noticeable became a factor.

Magic Mending Tape came onto the market about then. It is only slightly noticeable when freshly applied, and the adhesive is a lot stronger. However, it does not use a stable adhesive and will severely damage the paper and artwork underneath. The increased acidity actually destroys the paper the tape is trying to preserve. Unfortunately, this Magic Mending Tape is even more difficult to remove without damage.

I've seen three-inch-wide packing tape and two-inch filament-reinforced strapping tape used on comic-book spines, but these practices are confined to the lunatic fringe of comics mechanics.

—James D. Saunders, professional restorer with E. Gerber Products Restorations

TRACKING THEM DOWN

AMBUSH BUG, ASSISTANT EDITORS, GROO, MONITOR, and ROCKETEER

Recently, a number of popular features have appeared in a number of comics (sometimes published by different comics companies). This will help you track them down. All are listed chronologically except Marvel's Assistant Editors' Month titles and Monitor appearances, which are listed alphabetically.

Groo

(Eclipse, Pacific, Eclipse, Epic)

Destroyer Duck 1 (Eclipse)
Starslayer 5 (Pacific)
Groo the Wanderer 1-8 (Pacific)
Groo the Wanderer Special 1 (Eclipse)
Crossfire 8 (Eclipse; one-panel cameo)
Sergio Aragones' Groo the Wanderer 1- (Epic)

The Monitor

(DC)

This list was supplied by DC Publicity/Special Events Manager Peggy May in April 1985. It does not include The Monitor's subsequent appearances in "Crisis crossover" issues of current and upcoming comics; it is arranged alphabetically, not chronologically.

Action 560 564
All-Star Squadron 40
Amethyst 2
Batman 384
Batman and the Outsiders 14 15
Blue Devil 5
Crisis on Infinite Earths 1 2 3 4
DC Comics Presents 76 78
Flash 338 339
Fury of Firestorm 28
G.I. Combat 274
Green Lantern 173 176 178
Infinity, Inc. 8
Jonah Hex 90 (indirect appearance)
Justice League of America 232 234
The New Teen Titans 21 (first appearance)
Saga of the Swamp Thing 30 31
Superman 402 403
Tales of the Teen Titans 47
Tales of the Legion 317 319 320
The Teen Titans Annual 2
Warlord 91
Wonder Woman 323
World's Finest 311

Rocketeer

(Pacific, Eclipse)

The feature is by Dave Stevens; all of the following are to be collected with new material in graphic-novel form from Eclipse:

Starslayer 2 3 (Pacific Comics)
Pacific Presents 1 2 (Pacific)
Rocketeer Special 1 (Eclipse)

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Ambush Bug

(DC)

DC Comics Presents 52 59
Supergirl 16
Action Comics 560 563 565
DC Comics Presents 81
Ambush Bug 1-4

Assistant Editors' Month

(Marvel)

These comics all were cover-dated January 1984; limited series were unaffected and are not included.

Alpha Flight 6
Amazing Spider-Man 248
Avengers 239
Captain America 289
Conan the Barbarian 154
Daredevil 202
Dazzler 30
Defenders 127
Fantastic Four 262
Further Adventures of Indiana Jones 13
G.I. Joe 19
Incredible Hulk 291
Iron Man 178
Marvel Tales 159
Marvel Team-Up 137
Micronauts 56
Moon Knight 35
Peter Parker the Spectacular Spider-Man 86
Power Man and Iron Fist 101
Rom 50
Saga of Crystar 5
Star Wars 79
Thing 7
Thor 339
X-Men 177
X-Men Annual 7

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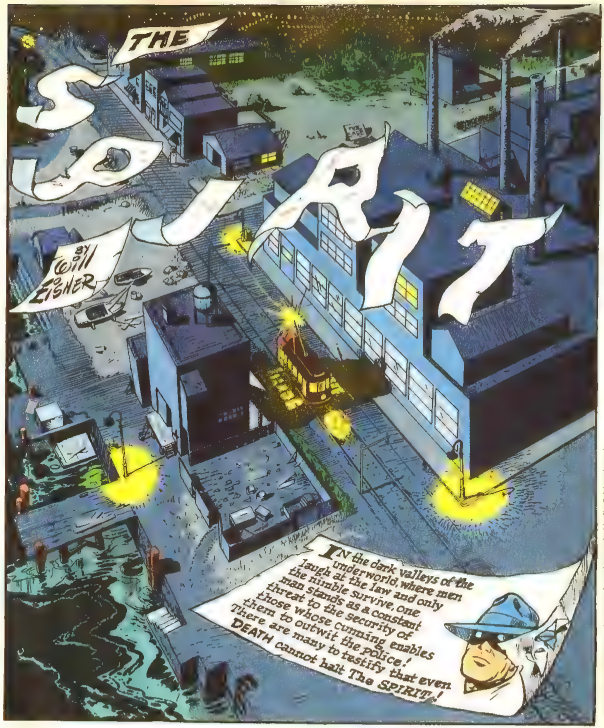

THE SPIRIT
BY WILL EISNER
IN the dark valleys of the underworld, where men laugh at the law and only the nimble survive, one man stands as a constant threat to the security of those who're cunning enough to outwit the police! There are many to testify that even DEATH cannot halt The SPIRIT!

© 1946, 1984 Will Eisner. Reprinted from Kitchen Sink's *The Spirit* (color) #4

March 24, 1946 No. 304

BLUE SUIT, BLUE MASK, BLUE GLOVES — AND NO SOCKS

By Maggie Thompson

June 2, 1940, was a Sunday. That morning, families all over America settled down to read their newspapers, each person grabbing a favorite section. One read about Nazi bombers raiding the Marseilles and Lyon areas and about the British evacuating Dunkerque under bomber and artillery blasts. One considered movie listings, trying to choose between the well-reviewed *Grapes of Wrath* and *Road to Singapore* and maybe Mickey Rooney's latest — *Young Tom Edison*. One grabbed the radio page and decided (once again) that Jack Benny, Edgar Bergen, and *One Man's Family* would be his evening's home entertainment. It was old and favorite fare.

But the lucky kid who was first to grab the Sunday funnies found new pleasure there.

That day the world was an unsettled place. Within less than a year, Hitler had invaded Poland, Norway, Denmark, the Netherlands, Belgium, and Luxembourg — and much of the British Commonwealth was fighting him.

First class mail was 3¢ an ounce and, if you mailed a letter for *local* delivery, it was 2¢ per ounce. (Air mail was seldom the service of choice — because it cost 6¢ an ounce, and that was just too much to pay.) And the penny postcard cost a penny.

Into this world of June 2, 1940, The Spirit was born.

Chances are that most kids grabbing that Sunday section cared more about finding a new hero — one whose adventures continued for more than the next decade — than they cared about FDR. The once-a-week hero wandered through a violent world while the *real* world went through war, atom bomb, formation of the U.N., cold war, and well into the Korean "police action." His adventures were still going through the first commercial television broadcast and the growth of that medium, which helped shrink comic-book circulations.

Many a small hand held the new publication, with its upper-left corner proclaiming it a "*weekly comic book*" and the upper-right corner pointing out that it contained "*3 complete stories.*" Sure enough, it was a comic book — thrust in the midst of the traditional weekly comic strips. It was comic-book size and shape but without a cover. It had 16 pages and, yes, three complete stories.

The second story in the book was "Lady Luck" by "Ford Davis" — and it took four pages to tell of an escapade by Lady Luck ("a name veiled in mystery, spelling adventure, action . . .").

She was a criminal-on-the-side-of-good, cracking safes to help right wrongs — who changed from the ballgown-wearing Brenda Banks to the green-cloaked "mysterious costume of Lady Luck."

The third story was about "Mr. Mystic" — supposedly by "W. Morgan Thomas." With nice artwork by Bob Powell, this five-pager introduced another magician to the comic-book world. "Ken," an American, gave up his place in a plane evacuating "a tiny country in the path of an invader" — apparently in Europe. He took a single-engine plane and escaped destruction — only to be caught in a storm which blew him far off course "to the south-east." *Very* far off, since the plane "flutters into a mysterious canyon somewhere in the Himalayas." (Quite a trip, even with the storm's boost.) Apparently, this fulfilled a prophecy of seven lamas who lived where the plane crashed.

The seven branded him (with a "holy branding iron"), and a voice from the sky told him: "You will be known as Mr. Mystic, endowed with unlimited powers to combat the forces of evil plaguing the Earth. Go, and do your work!" Which he did — with humor and good art and scripting.

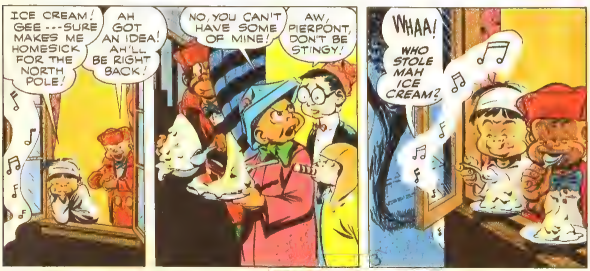
It was the first story in the booklet, however, that gave its name to the little comics, as far as the kids were concerned — for the pamphlets were not titled as a unit. The only name appearing at the top of the first page — which was all the "cover" the booklets possessed — was the name of the paper that circulated them. But they became known as "Spirit sections" — because the life of the weekly comic was, indeed, The Spirit.

"The *Spirit* by Will Eisner" was the heading on that first strip in the first booklet — and it was not by any means an earth-shaking story.

Denny Colt ("criminologist and private detective") offered to help Police Commissioner Dolan get Dr. Cobra. Colt announced to his friend Dolan that he wanted the reward for Cobra and asked for an hour's head start towards capturing the villain. Colt found the evil scientist in Chinatown, tangled with him and his assistant Leeng, fired his gun accidentally into a vat of strange chemicals, and was drenched by the liquid.

When the police found Colt, he seemed to be dead — with rigor mortis already set in — of heart failure. He was buried in Wildwood Cemetery. Later, a mysterious figure held Dolan at gunpoint, announcing his intention of claiming the reward for Cobra and calling himself The Spirit. (He later told some crooks. "I am the Spirit of good . . . but I can also be the Spirit of evil.")

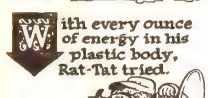
Dolan confronted him to confirm that he was, indeed, Denny Colt — and Colt explained: "When I tried to capture Cobra, the vat with some chemicals in it, smashed! I was put in a state of suspended animation! Believing me dead, you fellows buried me . . . I came


ICE CREAM! GEE---SURE MAKES ME HOMESICK FOR THE NORTH POLE!
AH GOT AN IDEA! AH'LL BE RIGHT BACK!
NO, YOU CAN'T HAVE SOME OF MINE!
AW, PIERPONT, DON'T BE STINGY!
WHAA!
WHO STOLE MAH ICE CREAM?
© 1946, 1984 Will Eisner

Two assistants of The Spirit, Blubber and Ebony, shared a warm moment before Blubber left The Spirit in "Welcome Home, Ebony!" The story was reprinted in Kitchen Sink's ***The Spirit*** *(color) #6.*

"The Spirit's Reader: The Story of Rat-Tat the Toy Machine-Gun" appeared Sept. 4, 1949 and told the story of a toy machine gun whose "greatest dream was that some day he might become a real deadly weapon." It was reprinted in ***The Spirit*** *#17 (Winter 1977).*

If only there were something he could do...if only he were real!
GO WAY, KID... Y'BOOBER HE AIN'T I'M GONNA BLAST D'SPIRIT DIS TIME!
NO NO... Y'CAN'T SHOOT HIM... STOP



to several hours later and broke out of my grave!"

Dolan and The Spirit tracked down Dr. Cobra and captured him together — with Dolan saving The Spirit by shooting the villain as he was about to stab the crimefighter. Denny announced that he intended to remain dead and take up the job of being The Spirit.

"You know, Dolan, there are criminals and crimes beyond the reach of the police, but The *Spirit* can reach them!"

"But how about food, money? Where'll you live?"

"In the cemetery . . . As for money, I'll collect the rewards . . . Oh, we spirits get along fine!"

Dolan cautioned Denny that if he went outside the law, he would have to arrest him. "*If* you catch me!" replied the newly hatched crimefighter.

Denny was Denny throughout. Blue snap-brim hat, blue suit, red tie. No gloves — and no mask. Just a good-humored detective type — out to join the ranks of outside-the-law crimefighters.

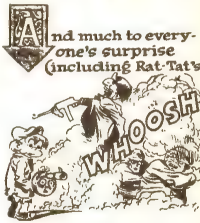
Thus began a strange New Wave in comics. There was little new about this experiment in marketing besides its new format. In that format it reversed an earlier trend in comics. Instead of reprinting comic strips in comic-book form (which is how comic books had begun, years before), Will Eisner, Everett M. Arnold (the copyright-holder), and the Register and Tribune Syndicate (the distributor) reversed the trend. They brought the comic book to the newspaper — where it succeeded quite well for more than 12 years.

But this is not why Eisner and the Spirit are so fondly remembered, more than 45 years after that initial appearance.

The first story — the origin of the character — was routine. Not so were the tales that soon developed. The Spirit got a mask and gloves, both of which he wore constantly, and the plots grew increasingly strange.

As the world changed, so the stories of The Spirit changed. Eisner moved his creation into science fiction as well as fantasy, developing story-telling in comics into an art form — and doing it with humor as well as power and freshness. In fact, the plots and concepts were so powerful that they overshadowed the character of the Spirit at times.

Eisner showed life via a creative approach previously unseen in comics. The art was stunning and experimental — to such an extent that other comic-book artists studied his work. The influ-



When the flames were out...
I OWE IT ALL TO THAT BOY'S QUICK THINKING. THE FLINT SPARKS FROM THAT BOY'S TOY GUN SET THEIR GASOLINE-SOAKED CLOTHES AFIRE AND GAVE ME TIME TO GET TO MY FEET!
BRAVE LAD
POLICE

© 1949 Will Eisner

ence of the strip was enormous in the world of cartoonists — and many fledgling artists studied the techniques that Eisner's work-force developed over the strip's dozen years.

The layouts and storytelling devices were unusual and stimulating, and the reader was led to breakneck reading paces by unusual combinations of script and panel. Harvey Kurtzman, years later, ran a display in *Help!* magazine of some of Eisner's artistic techniques, using sample panels as well as a sample story. Rain, running water, and other problems of comic-book artists were imaginatively handled. Splash panels (the story introduction on the first page) often showed wildly imaginative methods of working in "The Spirit" as title. One story had it spelled out in paper washing down the street to a gutter. Several had the word spelled with odd-shaped buildings. The name might be found on a "Wanted" poster — or printed on a storefront window, or written on a road sign, or traced on fogged glass, or half-buried in snow — or it might simply be done in elaborate lettering to set the mood. This artistic virtuosity was not simply Will Eisner's alone, but his was the name signed to the strip.

Will Eisner was born during World War I. Prior to World War II, he had begun a career in the world of cartooning, doing strips for different comic books and finally joining forces with other creators to turn out an assortment of comic strips. Jerry Iger and Eisner set up a group of people (one writing and doing character design, one penciling, one inking, one lettering) to produce comics. "We made comic book features pretty much the way Ford turned out cars," Eisner commented to an interviewer years later. In 1940, he sold the shop to Iger and formed a partnership with Arnold.

"I always thought of myself as a craftsman when doing The Spirit. The Spirit was really a culmination of all the talent, skill and imagination I could muster. Prior to that time I was just making a living. The Spirit was the first major effort in my life where I was able to do something I wanted to do, and was doing something I thought was meaningful, and at the same time making money on it." He discussed his work at length with John Benson, an interviewer for the magazine *Witzend*.

Eisner was guiding force, creative hand, and supervisor on the strip from the beginning — and the strip suffered when he left it in mid-1942 to serve in the U.S. armed forces during the war. Fans of his work all over the country rejoiced at his return at the very end of 1945. Many of the same people worked on the strip during the war who worked on it while he was there, but the switch was noticeable: The humor virtually disappeared, as did imaginative layout, outre stories, and artistic pyrotechnics. Without Eisner, the stories were pedestrian, the art staidly well-drawn, and the plots mostly limited to detective stories.

But those working for Eisner were a talented lot, whether working with or without his help. On the strip worked such people as Tex Blaisdell (the first artist to take over *Little Orphan Annie* after the death of Harold Gray), Robert Powell, Alex Kotzky (now doing *Apartment 3-G*), Lou Fine, Ruben King, Jerry Grandenetti, Jim Dixon, Marilyn Mercer, Andre LeBlanc, Wally Wood, and Jules Feiffer. Some penciled, some inked, some scripted (Feiffer was among these), but Eisner held things together. When he eventually lost interest in being the mainstay of the strip, it fell on hard times, dwindled, and died.

If your paper didn't carry the strip during its run, you did have a few other chances to see it as its grip on life loosened. (Remember, this 16-pager probably had the largest circulation of any comic book ever. By mid-1942, papers carrying it included the Philadelphia *Record*, the Detroit *News*, the Washington *Star*, the Chattanooga *Evening Times*, the Newark *Star-Ledger*, the Syracuse *Herald American*, and the Baltimore *Sun*. Distributed by the Register and Tribune Syndicate, it reached an enormous audience.)

Kids in towns like Cleveland, which *didn't* have a *Spirit* supplement on Sunday, could find reprints of the stories in comics from Vital and Quality (which existed in some sort of symbiosis) from September 1942 through November 1950; Fiction House from 1952 through 1954; and Harvey in 1966 and March 1967.

© 1965 Will Eisner

New York (the Sunday ***Herald Tribune*** *magazine) for Jan. 9, 1966 featured political satire combined with updated Spirited action.*

His own comic book ran a total of 22 issues with Quality, five with Fiction House, and two with Harvey; he also ran as a feature in *Police, Modern,* and *Three Comics Magazine.* Only Harvey ran any new *Spirit* work (aside from an occasional cover) in comic books.

The strip was brought totally up to date by a strange feature in *New York* (then the *Herald Tribune*'s Sunday magazine) on January 9, 1966. But more on that later.

In 1973, almost simultaneously, Eisner authorized limited circulation black-and-white reprints of *Spirit* stories from the beginning, and Denis Kitchen's Krupp Comic Works in Milwaukee began issuing a *Spirit* undeground comic book with reprints, new covers, and some new *Spirit* comics by Eisner. Eventually, Kitchen's project turned into a direct-sales reprint series which continues today.

Those who saw it loved the strip for its *stories.* There were stories of far-out fantasy (time was condensed into an element and injected into a man contemplating murder); of overwhelmingly villainous men (The Squid, a master of disguise, worked for "the Fatherland" and was fought by The Spirit); of strange politics (Mr. Bowers, the dogcatcher, was unanimously elected mayor when Mayor Blast was injured in a criminal attempt to frame him for suicide); and of seasonal tales (there were tales for spring, Thanksgiving, Halloween, and Christmas — "The Christmas Spirit" of course).

It was possible to build up a chronology of the life of The Spirit from the series. Told in various issues, the story began as follows: Denny Colt was a kid in the "slums of Central City's lower East Side." He lived with his uncle, a has-been fighter, and met the girl Sand Saref. His uncle became involved with crooks who shot Sand's policeman father — and Denny's uncle then "did the only thing his punch-battered brain could tell him. He killed himself on the spot." (Sand was totally embittered towards the law by this and had allied with the world of crime by the time she showed up as an adult in 1950.)

As Denny Colt grew up, he became an aide in the commissioner's office — and at some point gained an inheritance from his father, Denny Colt, Senior. (It can be assumed that it was in some sort of trust fund to be turned over when he became 21 — thus explaining his poverty in youth.)

He apparently struck out on his own at some point, since he was a private detective by the time of the first story.

After Denny's "death," he set up housekeeping in Wildwood Cemetery (in a fancy, apparently underground apartment) and acquired an assistant and a girl friend.

Ebony, the assistant, was a short stereotype of a black youth when introduced, and he appeared in the first story driving a cab. By the third week of the strip, The Spirit called a cab and noted: "Say, every time I call a cab, you turn up! Are you the only cabby in town?"

"No suh, Boss, but ah sho' is de fastest! Mah name is Ebony White!"

From that moment, Ebony was the Total Sidekick, holding the gun on captives, rescuing protagonists when necessary, and living with The Spirit in that strange apartment in Wildwood. (If the apartment was a do-it-yourself project, as it must have been to remain secret, it was one of the fanciest. Windows were round, there was some sort of large picture window, and of course it had a fully equipped laboratory.)

In the earliest strips the locale was New York City (which was to the north of Wildwood), and a woman lawyer, the Black Queen, at one point decided to hold up New York City and rob it of $50 million — by cutting off Manhattan and cleaning out the Treasury Building. (That story introduced the autoplane — the Spirit's invention — which looked like an ordinary red car till a button was pressed which telescoped wings from just over the front fenders and revealed the propeller coming out of the engine. No, it was not a stunning gimmick, but it came in handy as a plot device for years — even when it occasionally got forgotten in the midst of a story, as when the Spirit traveled to Sumatra by autoplane and returned by boat.)

July 21, 1940 — less than two months from the strip's beginning — The Spirit was framed for murder and began a career that ducked inside and outside the law for years. "I'll continue to fight crime, but from now on without the aid of the police!" This work plan occasionally threw his friend Dolan into embarrassing situations, since their friendship continued to be close and strong (especially since Dolan's daughter soon became The Spirit's One True Love).

At one point and another the outlaw would be sanctioned by this or that law enforcement body; he became a confidential agent-at-large for military espionage in October 1940 — and at one point (in the spring of 1949), the governor made him special deputy to Dolan.

In later years there were two changes in the strip from its earliest days. First, it was decided that the city in which Dolan was commissioner was Central City ("80 minutes to Washington . . . by air" — and in all respects but name and politicians it was still NYC). ("My whole background is a city boy . . . all my culture is city culture . . . Central City was New York City as far as I was concerned, and the city politics was obviously what I knew and understood," said Eisner.)

Second, there was a change in assistant. Ebony served faithfully for nine years. He was a rich character, a humorous character, a varied character. He had heartbreaks and loves, likes and dislikes. He was brave and loyal and fierce. He was known to solve cases that The Spirit had fouled up. He had his own circle of friends, chief among whom was Pierpont Q. Midas. He often saved The Spirit's life.

But he became an embarrassment because — in character design and

HELLO! ANYONE HERE?
NO
IN THAT CASE, I'LL GO!
HA, HA, VERY CLEVER VERY WITTY!
SORRY, LOOSE DUCK, BUT WE'RE NOT INTERESTED WITH STRANGERS!
BUT WE'RE ALSO STRANGERS, DULCET TONES!
OH!
HI, I KNOW EVERYTHING FOR I AM THE OCTOPUS!
I KNOW FOR INSTANCE, THAT TWENTY-FOUR HOURS AGO, YOU WERE TWENTY-THOUSAND MILES UNDER THE SEA! THAT YOU CRAWLED INTO THE ARMOR BY THE ENTRY! I KNOW, TOO, THAT YOUR BRACKET IN THE BLACK MARKET WAS QUOTED BY THE SPIRIT!
OCTOPUSPUSE, OI, BOY! YOU SHOULD BE ON THE RADIO WITH THE QUIZ!
© 1980 Will Eisner

Dulcet — and the readers — were introduced to The Octopus in "Cargo Octopus" July 14, 1946. It was reprinted in ***The Spirit*** *#24.*

Dear Mr. Eisner,
I am very interested in cartooning and I would like to make it my life's work. I will appreciate it if you could tell me all the equipment you use on the drawings of the Spirit. Thank you very much.
R.S.
Baltimore
HMM.. INFORMATION LIKE THAT YOU'D HAVE TO GET FROM EISNER PERSONALLY!
I DUNNO IF HE'D HAVE THE TIME, BEING BUSY WITH DEADLINES AND SUCH!
BESIDES, CARTOONISTS ARE VERY RELUCTANT TO GIVE OUT THEIR TRADE SECRETS!
OH, HELLO, WILL! WHAT? HE-HUH.. ORIGINAL SPIRIT PAGES ARE DRAWN ON TWO-PLY KID-FINISH BRISTOL BOARD, 13 INCHES WIDE BY 17½ INCHES DEEP.. A BIG LETTERING PEN IS USED FOR "BALLOONS" AND A NUMBER TWO BRUSH OR A CHINESE BRUSH FOR INKING!
THANKS, WILL... SAY, AS LONG AS YOU HAVE SOME TIME, MAYBE YOU CAN ANSWER THIS QUESTION FROM MRS. H.M. IN ATLANTIC CITY..
WHY DOES THE SPIRIT WEAR HIS GLOVES DAY AND NIGHT.. EVEN WHEN HE GOES TO BED ??
ELVE
CARTOONISTS ARE TOO GA** D**N SENSITIVE!
MAYBE THIS LETTER WOULD CHEER HIM UP, COMMISH!
Dear Mr. Eisner, Lavender
We have just a Spirit fan club from you to make it grande. We have one Spirit story we started. We now have members, ages 11, 9, 10, 17 respectively. We have about seven
© 1978 Will Eisner

speech pattern — he was the stereotype of a black child. From the first, he had blubber lips and pop eyes. He was a comedy-relief shrimp whose comedy often came from his deciding that he deserved more respect than he was given. It was never made absolutely clear what his age was; to begin with, he was a cab driver, but later on (in 1946) it was necessary to point out that he was privately tutored by The Spirit. His other friends were children.

The year 1946, in fact, seemed to mark the first effort to Do Something about Ebony. In the strip for February 10, a black major criticized another character who mocked Ebony: "You're being very unfair! It's no disgrace to talk with a *Southern* drawl! What's more, my grandfather was a minstrel during the Civil War and I'm *proud* of him . . ."

As a sort of substitute, Blubber the Eskimo (the same size as Ebony — and same general type of character) was introduced, and Ebony went off to Carver's School for Boys. (The title was changed later, and it was referred to as Mr. *Carter's* school.) By mid-May, however, Blubber headed back to the North Pole, and Ebony returned home.

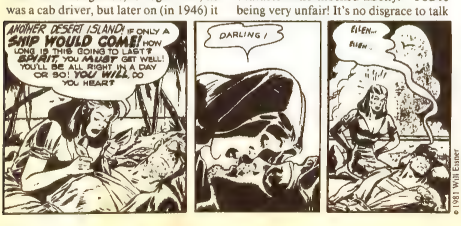
It took till 1949 to drop Ebony conclusively — and the Christmas strip that year did not show him. The new sidekick was a kid (similar in design — but white) named Sammy.

"Ebony was done with a great deal of love and affection," Eisner told Benson. "To me, Ebony was a very human character, and he was very believable . . . at the time. With all the idealism I had then, I felt that he deserved to be treated as a human being, and have emotions. Remember, that was a breakaway in itself . . . no one ever showed Negroes in comics with any emotions other than weeping over the death of poor little Mandy, and the little white girl. Only Ham Fisher did anything like it and he stayed with the safe stereotype."

Reportedly, Ebony never brought criticism at the time from black groups, and some even praised Eisner for the use of the character. Nevertheless, Ebony's disappearance was thorough, though one nostalgic scripter apparently forgot it in 1951 long enough to have The Spirit wonder whether Ebony would pop up out of the hideout as The Spirit took someone through Wildwood.

One thing did *not* change in the strip — and that was the bevy of women who became involved with The Spirit, many of them lusting after his fine, manly body.

The first *lasting* Other Woman in The Spirit's career was Sylvia Satin alias Silk Satin alias Black Satin. In the prewar years, she was the main rival of clean-cut, American, W.A.S.P., pretty-blonde Ellen Dolan for the attentions of her Robin Hood friend. Satin was introduced in 1941 and hung on grimly, popping up every so often to match wits with The Spirit and to see whether she couldn't win him *this* time. Originally an international crook, she became a British agent (winning a total pardon for her crimes) and eventually settled in Scotland as an investigator for the insurance firm Croyd's of Glasgow. While she had no success winning The Spirit (who *liked* her *but*—), she *often* outwitted him.


ANOTHER DESERT ISLAND! IF ONLY A SHIP WOULD COME! HOW LONG IS THIS GOING TO LAST? SAY, YOU AWAKE? GET WELL! YOU'LL BE ALL RIGHT IN A DAY OR SO! YOU WILL, DO YOU HEAR?
DARLING!
ELLEN...
BLEH...
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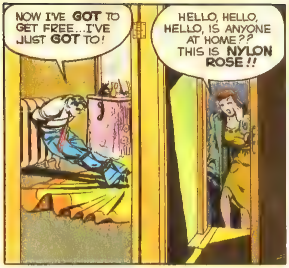
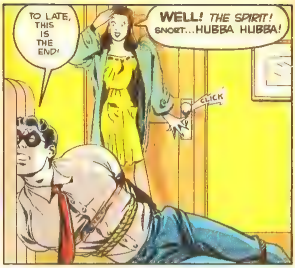




Many women entered the Spirit's life after the war — but four stood out as favorites who returned again and again to complicate things for the crime fighter: P'gell (introduced October 10, 1946), Saree Raymond (January 12, 1947), Sand Saref (January 8, 1950), and Darling O'Shea (July 9, 1950). All of them loved The Spirit; all tried to win him away from Ellen Dolan — who managed to hold him against this assortment of devastating females.

(On occasion, a sorely wounded Spirit would lapse into unconsciousness murmuring "Ellen . . ." He never paid this tribute to any of the others, much to their chagrin.)

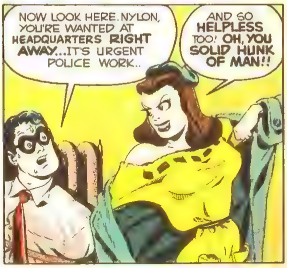
The gorgeous siren looked out at the reader and said, "I am *P'gell* . . . and this is *not* a story for little boys!!" She began her life in the strip married to Hans Dammt (a Nazi) in Turkey but promptly had him killed for $500,000 and married Emil Petit (who had arranged the assassination and had another $500,000). Petit was more than 300 years old (thanks to a secret formula), but P'gell arranged to do him in and he died in front of her, turning to skeleton and dust. She married *his* murderer and continued her career.

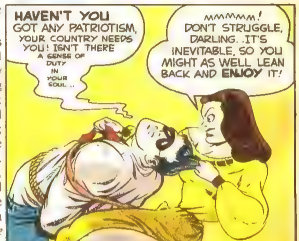
"Oh, brother, what a man!! If only you were a crook, what a team we'd make!" she exclaimed to the Spirit after saving his life. And she went through husband after husband, accumulating money as she progressed; by January 1947, she'd had seven marriages and was about to marry a certain Mr. Raymond and become headmistress of an exclusive girls' school. ("C'n you think of a better background for advising young girls on the rough road of life?")

The daughter of the widower Raymond was Saree — a bobby-soxer who developed a crush on whatever eligible male happened by. She and P'gell made quite a team after Raymond joined the list of P'gell's dead former husbands.

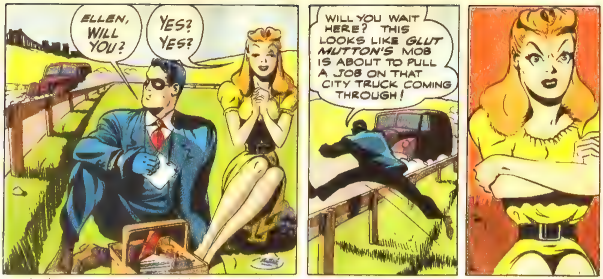
Sand Saref was "the big love" of Denny Colt's youth — and would occasionally return, like P'gell, to try to persuade him to go crooked. There was great mutual affection — but it was a nostalgic thing.

Tydeland O'Shea and his wife were killed in an oil-well explosion, leaving their baby daughter, Darling. Darling O'Shea was the richest woman in the world and madly in love with the Spirit; in her introductory story, she hired him as her bodyguard. Darling was determined, gutsy, and powerful — and came up to just above the Spirit's belt buckle. She was a 10-year-old girl — but *some* little girl!"I may be young in years . . . but I am old in knowledge . . ."


NOW LOOK HERE NYLON, YOU'RE WANTED AT HEADQUARTERS RIGHT AWAY...IT'S URGENT POLICE WORK..
AND SO HELPLESS TOO! OH, YOU SOLID HUNK OF MAN!!


HAVEN'T YOU GOT ANY PATRIOTISM, YOUR COUNTRY NEEDS YOU! ISN'T THERE A SENSE OF DUTY IN YOUR SOUL...
MMMMMM! DON'T STRUGGLE, DARLING...IT'S INEVITABLE, SO YOU MIGHT AS WELL LEAN BACK AND ENJOY IT!
5
© 1946, 1984 Will Eisner

But Ellen was his True Love. (In 1942, Eisner briefly explored what would happen if they ever married. There were bows decorating the underground hideout, ruffles on the lab shelves, and even Ebony's room was straightened up.) Her love was true, and she'd lend a hand even at times when it seemed as though the Spirit was lost to her. While there were several strips in which she seemed the stereotypical Female Nitwit, Eisner would occasionally delve a bit deeper to make her a rounded and independent person, thoroughly suited to someone of the stature of his hero.


ELLEN, WILL YOU?
YES? YES?
WILL YOU WAIT HERE? THIS LOOKS LIKE GLUT MUTTON'S MOB IS ABOUT TO PULL A JOB ON THAT CITY TRUCK COMING THROUGH!

In this two-page spread (read the tops straight across and then the bottoms straight across) are excerpted portions of a sequence from "Pool's Toadstool Facial Cream," in which The Spirit experienced a dream sequence of marriage to Ellen. It was a theme often repeated in the strip. Panels reprinted from ***The Spirit*** *(color) #7.*

In November 1950, she ran for mayor of Central City with such comments as, "Most men practice equality like a *little* boy practicing on the piano, one hour a day and then *forget* all about it!" The women loved her; the men adored her. Ellen won the election by a landslide — and that was that. It made no difference to the couple's relationship, and Ellen did quite well at the job. (This sort of thing seldom happened in other comics; Lois Lane was still turning in copy 30 years after meeting Superman.)

Villains also appeared and reappeared in the series, and there were three major ones.

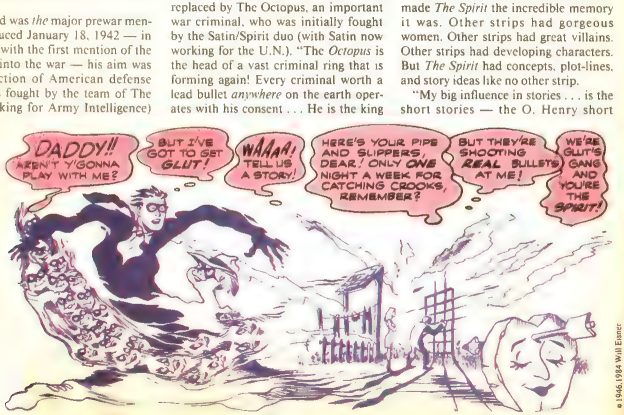
The Squid was *the* major prewar menace. Introduced January 18, 1942 — in the section with the first mention of the U.S. entry into the war — his aim was the destruction of American defense and he was fought by the team of The Spirit (working for Army Intelligence) and Satin (working for British Intelligence). The Squid was identifiable by green hood and goggles, blue gloves, hat, and trenchcoat. As happened now and again, everyone seemed to have masqueraded as everyone else by story's end — with The Squid donning a rubber mask over hood and goggles at one point. He soon came to regard The Spirit as his personal enemy — and the feud lasted till, in December 1945 (just after Eisner returned to the strip after the war), an "atom bomb" blew up the villain once and for all.

He was soon (the following July) replaced by The Octopus, an important war criminal, who was initially fought by the Satin/Spirit duo (with Satin now working for the U.N.). "The *Octopus* is the head of a vast criminal ring that is forming again! Every criminal worth a lead bullet *anywhere* on the earth operates with his consent . . . He is the king of crime!" And all you saw of the Octopus were his gloves and sleeves; he was even more secretive than The Squid. (Maybe they were brothers? Their methods and style seemed much the same.)

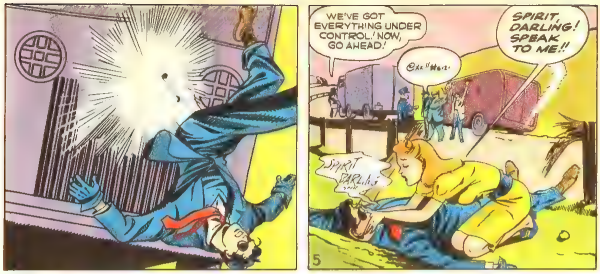
The other master villain was also a postwar threat — a *nasty* creature who made a living after the war by bilking relatives of people missing in action. Mister Carrion had as pet the vulture Julia — a bird as vicious as Carrion himself — who almost killed Blubber, the Eskimo kid sidekick.

It was not, however, any of these who made *The Spirit* the incredible memory it was. Other strips had gorgeous women. Other strips had great villains. Other strips had developing characters. But *The Spirit* had concepts, plot-lines, and story ideas like no other strip.

"My big influence in stories . . . is the short stories — the O. Henry short


DADDY!! AREN'T Y'GONNA PLAY WITH ME?
BUT I'VE GOT TO GET GLUT!
WAAAA! TELL US A STORY!
HERE'S YOUR PIPE AND SLIPPERS, DEAR! ONLY ONE NIGHT A WEEK FOR CATCHING CROOKS, REMEMBER?
BUT THEY'RE SHOOTING REAL BULLETS AT ME!
WE'RE GLUT'S GANG AND YOU'RE THE SPIRIT!

© 1946, 1984 Will Eisner



stories, the Ambrose Bierce short stories, and so forth . . . *The Spirit*, actually, as I saw it (and as I saw comic books), was nothing but a series of short stories. They were the pulps in visual form," Eisner said.

Some of them involved the world of the Spirit as a cartoon character. One had Eisner complaining about the life of a cartoonist: "Here I am, a *stooge* to a *crimefighter — he* has the adventures and I work my head off *drawing* 'em!! — One of these days I'm going to have adventures of my own and I'll make The *Spirit* draw 'em! Gee — *sigh* — *Will Eisner* by The *Spirit* Hmm — Wouldn't look so bad at all!!" A crook came in, ransacked Eisner's files, found out the true story of The Spirit's origin. "Boy, the underworld would pay a fortune for dis!!" And the story went on from there.

Some had fantastic bases for stories: Ebony bought Aladdin's lamp which gave three chances to call on the genie; the first two times, the genie would help you; the third, he would kill you. Mortimer J. Titmouse, a janitor in a nuclear plant, played at inventing an atomic bomb — until he developed one that worked. Everyone shoved Tooty Compote around until the day he told someone to drop dead — and the man did. Santa Claus got amnesia and wound up with crooks — whom he finally got to deliver Christmas presents for him. Time ceased to exist for everyone in the world — except for one criminal. Professor Tempus J. Fugit confessed to killing The Spirit — on January 21, 1970.

Some had inventive story-telling devices: The parallel stories of look-alikes convict Carboy T. Gretch and husband Cranfranz Qwayle, were told in opened comics pages which paralleled until the stories met.

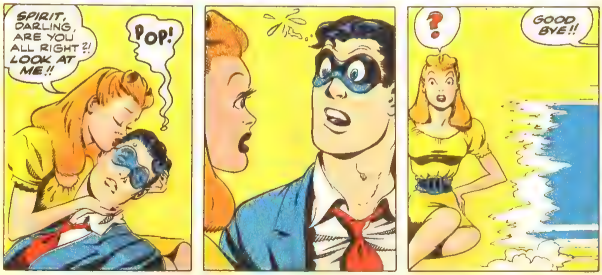
Eisner even used parodies to good effect:

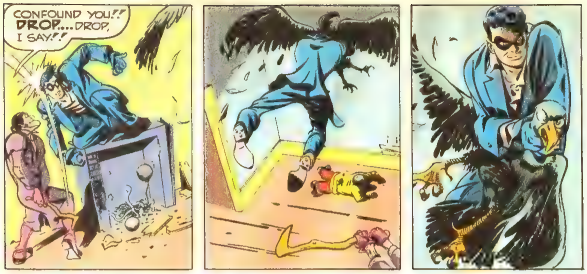
One story consisted of an issue of *Rife* magazine, with inside "photo articles" on the various members of *The Spirit*'s cast of characters. Some stories had advertising takeoffs for opening pages: "She's Ugly! She's Engaged! She Uses *Pool's Toadstool Facial Cream*. Plucked from the heath at the fleeting moment of a maddening midnight moon." "Distinguished Men prefer Borschtbelt's Buttermilk."

Some were wild stories, such as the mystery involving Al Slapp (creator of *Little Homeless Brenda*), and Hector Ghoul (creator of *Nick Stacy*): "No . . . no . . . Don't call the cops . . . I didn't kill *Slapp* . . . Why, the only time people read *Homeless Brenda* is when he deigns to mention her in his strip!" (The Spirit defeated Hay's giant Oriental bodyguard by painting over his blank white eyeballs.)

There were stories of power and suspense. In one extended sequence The Spirit was blind (and much use was made of all-black panels). In another The Spirit was wounded in the left leg — and weeks later faced a doctor's recommended treatment: amputation.

There was almost always action in a Spirit story — and quite frequently a





Shown on this page is only part of a brutal fight involving The Spirit, Carrion, Blubber, and Julia (Carrion's beloved pet vulture) from Kitchen Sink's ***The Spirit*** *(color) #5.*

dollop of violence. The Spirit was bashed and clouted and shot and submerged and kicked and clawed and starved and tortured and choked. That mess of chemicals, which put him in rigor mortis in the first place, must, indeed, have had some life-preserving properties.

But in 1952, the strip began a rapid decline. The art seemed perfunctory, and The Spirit became a humorless clot. Stories were often retellings of earlier stories.

Lady Luck and *Mister Mystic* had been dropped long since, and the booklet was only eight pages long. Even when there was humor, the art was unimaginative and far more crude than ever before. On July 27, 1952, the title was changed to *Outer Space* — and *featured* The Spirit. September 28, 1952, was the last Sunday on which people found him in their funnies — except for one last surprise.

The New York *Herald Tribune* ran a Sunday magazine called *New York*; the issue for January 9, 1966, which featured articles on "The Great Comics Revival," gave prominent attention to The Spirit.

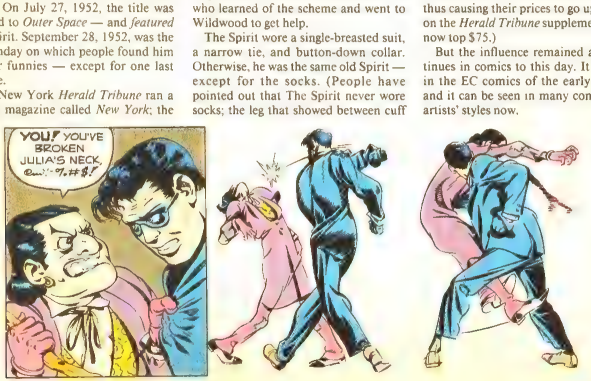
In addition to articles by Eisner's ex-staffers Jules Feiffer and Marilyn Mercer, the magazine contained a generous dollop of *Spirit* — a new strip done to fit the larger format and running five of those giant pages.

It dealt with the attempts of Hobart Naught (Assistant, Deputy Vice Commissioner for the Investigation of Indefinable Waste, appointed 1933) to wipe out John Lindsay before the election, so that Naught's bureaucratic stronghold wouldn't be eliminated. Naught's secretary turned out to be Ellen Dolan — who learned of the scheme and went to Wildwood to get help.

The Spirit wore a single-breasted suit, a narrow tie, and button-down collar. Otherwise, he was the same old Spirit — except for the socks. (People have pointed out that The Spirit never wore socks; the leg that showed between cuff and shoe was almost invariably colored "flesh" in those old sections. The reason has been cloaked in as much mystery as why The Spirit always wore his gloves, even to bed. But in the *Herald Tribune* that Sunday, The Spirit wore baggy socks — and even appeared briefly without his gloves. It's as though Eisner decided to break the traditions with that "final" appearance.

(There were new stories in the Harvey comics — a retelling of The Spirit's origin in #1 and the life story of Zitzbath Zark — who grew up to be the Octopus — in #2. But the attempt was abortive and succeeded mainly in increasing the demand for the few tattered old *Spirit* sections that survived into the mid-'60s, thus causing their prices to go up. Prices on the *Herald Tribune* supplement alone now top $75.)

But the influence remained and continues in comics to this day. It was felt in the EC comics of the early '50s — and it can be seen in many comic-book artists' styles now.



© 1946, 1984 Will Eisner

LET'S PLAY THAT I MUST BE A WOUNDED KILLER AND YOU MUST BE A COP AND I SHOOT YOU !
GO INSIDE AND SIT DOWN, SEYMOUR I'M READING !
BOOST RAMONA
© 1978 Will Eisner

The panel above first appeared in Jules Feiffer's "Clifford" strip for Oct. 16, 1949, and was reprinted in ***The Spirit*** *#18. The page on the right appeared in "Deadline" (Dec. 31, 1950) and was reprinted in* ***The Spirit*** *#28. In "Deadline" Feiffer's kid characters acted out brief parodies of The Spirit's 1950 adventures.*

The parodies Eisner worked with were brought to full fruition in such later magazines as *Mad*. In 1946, the Greater Buffalo Press, Inc., noted that it had *Spirit* sections "together with translation into Spanish, available as an aid in learning Spanish." In 1972, English teacher Glen Johnson was using *Spirit* sections to teach American Indian children English.

Adventures of The Spirit eventually appeared in underground comix format, in Warren's black-and-white magazine format, and in the still-published magazines from Kitchen Sink: *Will Eisner's Quarterly* and *The Spirit*.

A comics fan in the early days of the Silver Age of Comics wrote Marvel Comics a letter which ran in *Fantastic Four* #32 (November 1964). He said that in #29, *FF* had "printed probably the world's first photo-within-a-comic." More experienced fans knew even then that the Eisner studio had experimented with photos incorporated in standard comic-book stories — and had done it more successfully than the *FF* experiment — 20 years before Marvel's "first."

Thanks to current reprints, readers can once again enjoy the best of Eisner's influential works. Readers now include not only those who remember the strip with nostalgia but also include new readers: art students, lovers of well-told short stories, fans of great comic art, popular-culture historians, and fantasy and action fans.

Comics readers in the Golden Age may have noted the imitations which sprang up after the birth of The Spirit — Midnight (in *Smash*) and the Mouthpiece (in *Police*) from Quality, to name a couple. Blue suit, mask, blue hat, etc. — but no humor of any high level at all — and not the spirit of The Spirit.

CUT ON THIS LINE
THE SPIRIT SECTION
THE SPIRIT
ACTION Mystery ADVENTURE
SUNDAY, DEC. 31, 1950
the SPIRIT
BONG BONG BONG
I MUST BE THE SPIRIT AND I MUST NEVER CARRY A GUN! BUT STILL, I MUST FIGHT CRIME BAREHANDED! NO OTHER CRIME-FIGHTER CAN MAKE THAT STUPID STATEMENT!
BLOCO
BLOCO
CLICK CLICK CLICK CLICK
TICK TICK TICK TICK TICK
BLOOP BLOOP BLOOP
© 1981 Will Eisner

But all comics fans now have a chance to collect stories involving characters like Aunt Mathilda (sister of Diogenes Dolan's "poor dead wife" — yes, Dolan apparently had more than one first name over the dozen years of the strip). Mathilda went through more than five husbands (that varied, too). "Hinkey married me of his own free will!! He might have been unconscious and the Justice of the Peace tied up . . . but *it was legal!! I want my man!!!*"

They'll have the chance to collect the adventures of Hazel P. Macbeth — a genuine fourteenth-generation American witch. (She entered the competition for Miss Rhinemaiden of 1950 — and was highly regarded by Central City's children.)

They can hunt for references to the classic song that was a continuing gag for months — "Every Little Bug" — which grew to such proportions that words and music were run in April 1947. In fact, the biggest guest star the sections ever had — the only real-life guest — was Robert Merrill, who (it was announced) would perform the song.

They'll be able to read and reread the stories of The Christmas Spirit, a year's-end tale of joy and hope, no matter what the year. Some were light, some were tear-jerkers, but they were classics, one and all.

Fans can read about King Hobo and Willum Waif. They can follow the adventures of the candy-sucking kid.

And they'll wonder.

They'll still wonder.

Why *did* The Spirit wear his gloves day and night, even when he went to bed?

LOST IN THE MISTS: COMICS THAT DON'T EXIST

By Lawrence Watt-Evans

Suppose you're browsing at your local flea market or comics shop and come across such an obscure but interesting title as *Weird Tales of the Future*.

Your interest is piqued. You wonder how many issues a thing like that could have run. What do you do?

Why, you look it up in Robert M. Overstreet's *Comic Book Price Guide*, of course, and you find that it ran eight issues. That's not all that many, so if you have the money and a little determination, you might put together a complete run.

Suppose that you enjoy that so much that you decide to collect the titles that the last two issues of *Weird Tales of the Future* reprinted, *Mister Mystery* and *Weird Mysteries*. *Mister Mystery* would present a challenge, but in time you could find all 19.

Finding the 14 issues of *Weird Mysteries* that Overstreet says are out there, however, would probably take forever; #13 and #14 do not appear to exist.

"How can that be?" you ask in dismay. After all, they're listed.

Overstreet's *Guide* is an indispensable aid to any serious comics fan; without it, comics collecting might never have become the popular hobby it is today. Comics fans would have a tough time finding out what was published when, quite aside from the prices. Without the *Price Guide*, many collectors would never realize the amazing variety of comics that have been published over the last 50 years.

With Overstreet in hand, though, the collector has a reliable friend. He can find out just how many issues he needs to complete his run of *Weird Tales of the Future* or anything else.

Well, *almost* anything else. The *Guide* is an incredible job of research consisting of a massive amount of information that's surely better than 95% accurate, despite a really dismal lack of documentation by publishers. Most comics publishers don't know and don't care what they've published over the years; in fact, most comics publishers are long since bankrupt, with no surviving records at all.

Overstreet has pieced together everything he could, but there are comics that aren't listed, and there are comics listed that don't really exist. Anyone who sets out to collect Avon romance comics, for example, is going to have a real problem, since there is good reason to suspect that the *Price Guide* lists a full dozen that were never actually published.

How did this happen?

When the work was begun, little was known about most Golden Age comics and publishers. It was reasonable to assume that, if *Out of the Shadows* #5, #8, and #11 were found, issues #1-4, #6, #7, #9, and #10 existed.

Except they don't; *Out of the Shadows* was published by Standard, which, for reasons that are still obscure, preferred to number first issues either #5 or #10, hardly ever #1, #1, #2, #3, and #4 never existed. Issues #6, 7, 9, and 10 did, as did #12-#14 — but not #1-4.

Or last issues: How can you tell which is the last issue? With some recent comics it's not that hard, since they'll have "Double-Sized Final Issue!" plastered all over the cover, but 30 or 40 years ago nobody did that. Chances are a title would simply stop without warning, and the *Price Guide*'s compilers would have to make an educated guess as to whether they had identified the final issue.

Sometimes an issue would be advertised but then never appear — or appear under a different title. EC's horror comics, late in 1954, advertised *Crypt of Terror* #1 heavily. It never appeared, because the entire EC horror line was shut down because of trouble with the censors. The stories that would have been in *COT* #1 were published in *Tales from the Crypt* #46, instead.

Sometimes advisors would get the title of a particular comic wrong; for example, for years Overstreet listed *Crime, Horror, and Terror*, a title which never existed. Why? Because that was how people had referred to the later issues of *Fight Against Crime*; on the covers, the words "Fight Against" were in tiny print at the top, "Crime" was in big letters in a line of its own, and below, in letters almost as large, was a line reading "Horror and Terror." That was not actually part of the title — but it sure *looked* like part of the title.

Sometimes a title change confused the issue; for example, Avon's *Undersea Fighting Commandos* apparently changed its title to *Fighting Undersea Commandos* with the second issue, probably to get a better position on alphabetically arranged comics racks of the time. It lasted through #5. However, Overstreet *still* lists five issues under *both* titles, though it's pretty certain the two were the same.

In a few cases, evidence other than the actual comic book would turn up to cause problems. For example, cover proofs — printings of just the cover, done so that the publisher can see how it will look and make last-minute changes — of several Star issues from the early '50s have been found; L.B. Cole, who ran Star, liked to do cover mock-ups, run off a few proofs, and *then* decide if they looked good enough to be worth publishing a comic with that cover, so covers can exist without an issue being printed.

After 15 editions of the *Guide*, some mistakes still linger. In fact, some may be intentional.

It's a common practice in reference books to put in a few false entries; encyclopedias list people who never existed, dictionaries have some made-up words. This is to detect plagiarism. Deliberate false entries are designed to catch reference writers who borrow information without credit. For example, if someone were to publish a comic-book price guide that included listings for false entries that had been deliberately included, that would be good evidence for the originator to present in court when suing for plagiarism.

There may be many issues listed in the *Price Guide* that have never existed.

What, then, is the poor collector to do? How can you be sure?

I've undertaken a research project of my own, called The Comics Census, in ***Comics Collector***'s weekly companion, ***The Comics Buyer's Guide***. It's an ongoing project that attempts to determine which old comic books are *actually* rare or scarce. The feature has been running as a semi-regular adjunct to my column since March 1983.

The idea is that readers will read the lists of possibly rare comics in my column and then write to tell me whether they have any of the comics listed.

Obviously, I won't get information on everything that's out there, but I hope to get enough to serve as a valid sample, so that, although we'll never know exactly how many of a given issue exist, we can find out the relative scarcity. If I get 100 reports of an issue, it's obviously not

scarce; if I only get one, it's probably rare.

And, if I don't get any, I begin to suspect that a particular issue doesn't exist. Especially if readers write in to tell me that they've been looking for a copy for 10 or 15 years without finding a trace. Sometimes readers have assumed that I already know that certain issues don't exist, since it's accepted as common knowledge among their particular specialties; for example, one person told me he had a complete run of Dell's *Jungle Jim*. I got excited, since someone else had sworn #20 didn't exist, and wrote for confirmation.

Well, no, he explained, he didn't have #20; after all, every serious *Jungle Jim* collector knows it doesn't exist. He thought I knew.

After two years of working on the Comics Census, I've come up with a pretty good list of issues that don't seem to exist.

Some of the issues here are no longer listed in the *Price Guide*; apparently Overstreet has become convinced they don't exist, just as I have. However, in case you're using an old edition, I've included just about everything I've found from the past three editions of the *Price Guide*, #13, #14, and #15.

If anyone out there *has* any of these issues or knows of copies of any of them, *please* let me know; I will reimburse all postage and 10¢ a page for photocopies of the front cover and the indicia (that block of small type with the date, issue number, copyright, and so forth) to anyone who can prove to me that any of these issues do exist after all.

Read carefully, though; sometimes there's a very fine distinction involved, as between, say, the Gold Key *Barney Google and Snuffy Smith* #1 and the Dell *Barney Google and Snuffy Smith* #1, or the 1948 *Crime Must Pay the Penalty* #34 and the 1953 *Crime Must Pay the Penalty* #34.

Lawrence Watt-Evans
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Alphabetical Listing: Some Comics That Don't Exist

Adventure into Fear 1 (Superior)

Alley Oop 1, 2, 3, 4, 5, 6, 7, 8, 9 (Standard) Standard often started titles with a number other than #1; that's probably what happened here.

All True Detective Cases 1 (Avon)

Atomic Attack 1, 2, 3, 4 (Youthful)

Baffling Mysteries 29, 30 (Ace)

Barney Google and Snuffy Smith 1, 2, 3 (Dell, not Toby, Charlton, or Gold Key)

Battle Action 31 (Atlas)

Beware Terror Tales 9, 10, 11 (Fawcett) No longer in Overstreet.

Bill Battle, the One Man Army 5, 6 (Fawcett)

Black Phantom 2 (Magazine Enterprises) Overstreet says it's rare; I'm not convinced it exists at all.

Bold Stories (July 1950 — no number) (Kirby) I'm not sure about this one; according to Overstreet it reprints the March issue, but I'm doubtful that it exists.

Bronco Bill 1, 2, 3, 4 (Standard) Almost certainly don't exist; #5 was very popular for Standard first issues.

Captain Jet 6 (Ajax-Farrell/Comic Media?*)*

Captain Steve Savage (first series, 1951-1953?) 9, 10, 11, 12, 13 (Avon) Check dates carefully before reporting these. You can't go by the logos, which switched back and forth erratically.

Captain Steve Savage (second series, would be 1953-1954) 1, 2, 3, 4 (Avon) Check dates to be sure whether it's first or second series.

Challenge of the Unknown 7 (Ace) No longer listed in Overstreet; apparently the issue intended as *Challenge of the Unknown* #7 was actually published as *The Beyond* #1. Has no connection with DC's *Challengers of the Unknown*.

Clubhouse Presents 1 (Magazine Enterprises)

The Comics Man (Centaur, 1937?)

Crime Must Pay the Penalty 34 (1948) (Ace) Overstreet no longer lists this; there *is* a #34 from 1953 that is not particularly scarce.

Daisy and Her Pups 19, 20, 21, 22, 23, 24, 25 (Harvey) Please note that I'm looking for the later ones with these numbers, from around 1954 or 1955; this title started with #21, ran up to #27, then started over with #8. That's probably the cause of the confusion.

Doll-Man 1 (**I.W.** reprint) No longer in Overstreet.

Doll-Man 18 (Super reprint) Also no longer in Overstreet.

Donald Duck Tells About Kites — Florida Power edition. There's no question about the editions put out by Pacific Gas & Electric or Southern California Edison, but the Florida Power & Light version can't be found.

Dotty Dripple and Taffy 7, 8, 9, 10, 11, (Dell, 1958) Not the earlier Harvey title.

Felix the Cat Summer Annual 2 (1952) (Toby)

Felix the Cat Summer Annual 3 (1955) (Toby) There is some doubt about this one, still, but a coverless 100-page Felix giant that is *probably* this has turned up.

Fightin' Marines 14 (Charlton) Was probably actually *Approved Comics* #11.

Fighting Undersea Commandos 1 (Avon) *Not Undersea Fighting Commandos* #1, which definitely does exist.

The Flame #5 (1) (Dec.-Jan. 1954-1955) (Ajax/Farrell) Note that this is the Ajax/Farrell version, not Fox.

Funny Animals 1 (Charlton) Probably doesn't exist, but *Funny Animals* #89 might.

Funnyman 7 (Magazine Enterprises)

Gene Autry 3-D (Dell)

G.I. Jane 12, 13, (maybe Trojan, maybe Standhall, if they're out there at all)

Green Mask 1 (1955) Overstreet seems to list this as being published by Fox, but since Fox was out of business well before 1955, I'm assuming that the publisher must have been Ajax/Farrell, as with other former Fox titles. In any case, this one probably doesn't exist.

Here's Howie 19, 20 (DC)

Illustrated Stories of the Operas — Rigoletto (Baily) Does it really exist or was it announced but not published?

I Love Lucy 3-D (Dell) Is there really such a comic book?

Jesse James 10, 11, 12, 13, 14 (Avon)

Jolly Jingles 17-25 (MLJ) Overstreet lists these, but that's the only evidence I've found that they exist.

Jungle Jim 20 (Dell)

Miss Melody Lane of Broadway 4 (DC)

Movie Classics: Taras Bulba (Dell) I'm not sure about this one, but no copies have turned up, and I can't see how something from as recent as 1962 could be that rare, if it's out there at all.

Out of the Past a Clue to the Future (E.C.) E.C. packaged this giveway for the Public Affairs Committee — if it exists.

Pat the Brat no number (6/53) (Archie)

Pilot 1 (Star) Almost certainly was never actually published, though a cover proof exists.

Realistic Romances 9, 10, 11, 12, 13, 14 (Avon)

Romantic Love 14, 15, 16, 17, 18, 19 (Avon)

Sensational Police Cases 1 (Avon)

Silver Streak Comics 22

Silver Streak Comics 24

Strange Worlds 10 (Avon)

Terrific 17, 18 (Ajax/Farrell?) Overstreet no longer lists them; he used to, but presumably caught an error.

Terrors of the Universe 8, 9 (Star) Cover proofs were apparently made but no complete issues.

Three Comics Magazine 2 (Penny King) #1, #3, and #4 almost certainly exist, but #2 doesn't appear to.

Time for Love Vol. 2 #52 (Charlton)

Undercover Crime 6 (Fawcett)

Underground Crime 5 (Fawcett) Be sure you're reading the title correctly on these! *Underworld Crime* #5 and #6 *do* exist!

Undersea Fighting Commandos 2, 3, 4, 5 (Avon) almost certainly do not exist. Please note that this is *Undersea Fighting Commandos*, not *Fighting Undersea Commandos*.

Weird Mysteries 13, 14 (Gillmor) Not only will I pay all postage and photocopying expenses for anyone who can prove these do exist, I'll also pay three times Guide price for *Weird Mysteries* #13 and #14.

Funnies in the 40's

Part IV: The Adventurers

By Ron Goulart

The '40s was the last decade in which adventure heroes — soldiers of fortune, daredevil pilots, service men, etc. — invaded the comics pages in large numbers. They were latter-day swashbucklers for whom the whole round world provided settings for adventures and intrigues. Three major heroes and several lesser ones came along during this 10-year period, and we'll be examining their action-packed careers in this chapter.

World War II, not surprisingly, strongly influenced the adventure strips that got going in the early '40s. Take, for example, *Biff Baker*, a Sunday page launched September 7, 1941.

Credited to Henry Lee, it was actually written by NEA comics editor Ernest "East" Lynn and drawn by Henry Schlensker. Biff Baker was a "college senior, football star and amateur aviator." Two months before the bombing of Pearl Harbor was probably not the ideal time to introduce a college football star who dabbled in flying. Some changes were made, and by early 1942 Biff was capturing a Nazi spy ring that was attempting to flourish on campus.

In June he graduated from Midwestern University and, through the intercesion of an influential uncle, went into the Air Corps. When Biff heard the news he'd been accepted, he exclaimed, "Oh, boy, that's great! Uncle Jim, you're a wonder!"

By shifting focus between Biff and some of his chums, the Sunday page managed to cover the war in both the Pacific and Europe. The Japanese were an especially cunning and fiendish lot and delighted in delivering lines like, "I will take gun! I insist on pleasure of shooting American and hearing him beg for mercy!" As the '40s progressed, Schlensker left the page and Walt Scott took over the artwork. *Biff Baker* ended before the war did.

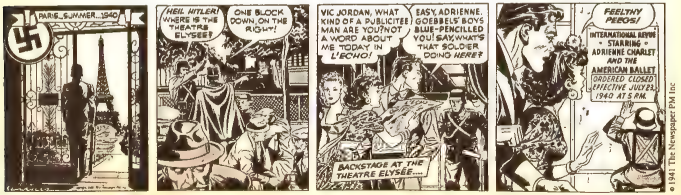
Although the *Vic Jordan* strip began on the Monday before the Pearl Harbor attack, it was very much involved with the war from the start. Syndicated by the liberal New York newspaper *PM*, the strip was drawn initially by comic-book veteran Elmer Wexler and written by Kermit Jaedeker.

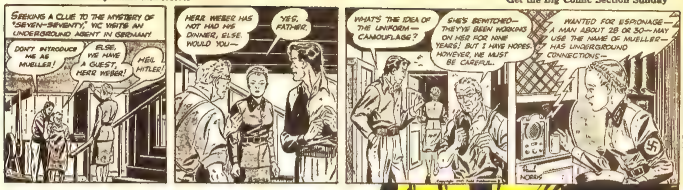
The setting of the early sequences was Paris in summer 1940. Jordan, a handsome, glib fellow, was the publicity man for an American musical show that was playing in the Nazi-occupied city. As a stunt he had one of the young ladies in the show do an impersonation of Hitler — "This should put Adrienne on page one from New York to Frisco."

It did more than that, and before long Jordan was on the run from the Gestapo. Aided by a blonde young lady who was both a dancer and a British secret agent, he teamed up with Marty O'Brien, "ex-heavyweight champion of Rhode Island," and started working with the underground.

The real war was having an effect on the staff of the feature before too long. Wexler entered the Marines in 1942, and Paul Norris — another comic book

VIC JORDAN — **By Paine and Wexler**


PARIS...SUMMER...1940
HEIL HITLER! WHERE IS THE THEATRE ELYSEE?
ONE BLOCK DOWN, ON THE RIGHT!
VIC JORDAN, WHAT KIND OF A PUBLICITEE MAN ARE YOU?NOT A WORD ABOUT ME TODAY IN L'ECHO!
EASY, ADRIENNE. GOEBBELS' BOYS BLUE-PENCILLED YOU! SAY, WHAT'S THAT SOLDIER DOING HERE?
BACKSTAGE AT THE THEATRE ELYSEE...
FEELTHY PEEOS!
INTERNATIONAL REVUE - STARRING - ADRIENNE CHARLET AND THE AMERICAN BALLET
ORDERED CLOSED EFFECTIVE JULY 24, 1940 AT 5 P.M.
© 1941 The Newspaper PM Inc


SEEKING A CLUE TO THE MYSTERY OF "SEVEN-SEVENTY," VIC VISITS AN UNDERGROUND AGENT IN GERMANY
DON'T INTRODUCE ME AS MUELLER!
ELSE, WE HAVE A GUEST... HERR WEBER!
HEIL HITLER!
HERR WEBER HAS NOT HAD HIS DINNER, ELSE WOULD YOU—
YES, FATHER!
WHAT'S THE IDEA OF THE UNIFORM—CAMOUFLAGE?
SHE'S BEWITCHED—THEY'VE BEEN WORKING ON HER FOR NINE YEARS! BUT I HAVE HOPES. HOWEVER, WE MUST BE CAREFUL
WANTED FOR ESPIONAGE—A MAN ABOUT 28 OR 30—MAY USE THE NAME OF MUELLER—HAS UNDERGROUND CONNECTIONS—
HOBBS

© 1942 Field Enterprises

alum, who'd worked on *Sandman* and *Aquaman* — took over the art chores. Vic roamed Europe during Norris' tenure, a sort of freelance saboteur. He even fought the Nazis on their home ground in Germany, adopting the guise of a Gestapo officer. The strip mixed realistic violence and acts of guerilla war with melodrama and romance. It lasted until the spring of 1945, when the war in Europe was just about over. Norris had entered the service in 1943 and was followed by David Moneypenny and then by Bernard Baily.

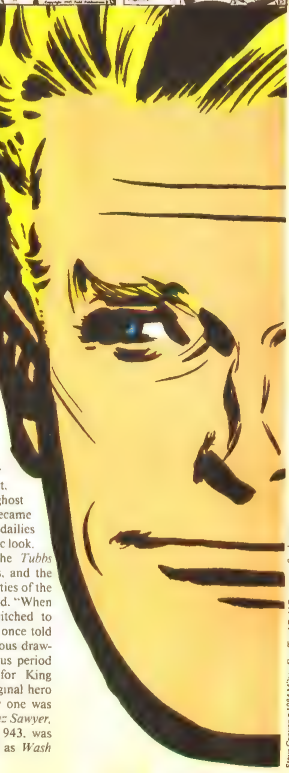
William Randolph Hearst was fond, as was hinted at in *Citizen Kane*, of raiding his rivals for talent. This was true for artists as well as columnists and reporters. In the '30s, for instance, his King Features had lured a diverse group of cartoonists away from other syndicates. These ranged from Hal Foster, who signed on to do *Prince Valiant*, to Bela Zaboly, the man who took over *Thimble Theatre*. One of the biggest coups of the early '40s was the hiring of Roy Crane.

A gifted artist and writer, Crane had been in the adventure-strip business since before just about anyone. His *Wash Tubbs* had begun in 1924 as a gag-a-day strip about a diminutive young man who worked in a grocery store. Restless, Crane soon converted to adventure and got Tubbs involved with pirates, buried treasure, and isles in the South Seas. In the spring of 1929 he added Captain Easy, hawk-nosed and hardboiled, and one of the immortal teams of comics was born.

1933 saw Easy branching out to star in a Sunday page of his own. These early *Captain Easy, Soldier of Fortune* pages stimulated Crane, and he put some of his best work into them. Since nobody had to worry about chopping the pages into various sizes in those innocent, uncommercial days, panels could be any size, depending on the story Crane was telling and the design he had in mind. He was able to stage Easy's adventures much more flamboyantly in the Sunday format, to go in for much more in the way of backgrounds and action. Mountains, jungles and electric palaces rose up, hordes of crazed warriors galloped across the scene, scores of harem girls lounged and languished. All drawn in his graceful, rowdy cartoon style that was simple and terse but at the same time perfectly suited for depicting just about anything.

Doubletone drawing paper, with its dot and line patterns that can be brought out by developing fluids, was invented by an NEA engraver. Working for the syndicate when the paper came along, Crane seems to have been the first cartoonist to use the stuff on a newspaper strip. He and his assistant, Leslie Turner — later his ghost and finally his successor — became masters at using it, and the dailies took on an increasingly realistic look.

By the end of the '30s the *Tubbs* dailies were relatively serious, and the screwball, light opera continuities of the earlier years were gone for good. "When the war came along, we switched to pretty serious stories." Crane once told me, "and that demanded serious drawing." It was during this serious period that Crane went to work for King Features. He'd named his original hero after a washtub, and his new one was named after a buzzsaw, but *Buz Sawyer*, which started in November 1943, was nowhere near as lighthearted as *Wash Tubbs* once had been.



Steve Canyon © 1984 Milton Caniff and Field Enterprises Syndicate

© 1983 Milton Caniff and Field Enterprises Syndicate

January 1983 was the date of the first issue of Kitchen Sink Comix's ***Steve Canyon Magazine*** *#1, which began reprinting Milton Caniff's classic adventure strip in chronological order, starting with the first one.*

"It was during World War II, so I decided to make Buz a Navy pilot," Crane said in explaining the origins of his new strip. "It promised lots of action, and I also felt that I would be making a contribution to the war effort. Before actually starting the strip, and to insure authenticity, I did a great deal of research. I've always loved to travel, so I went to many different places in search of information . . . I even spent some time aboard an aircraft carrier."

Buz was a handsome, cleancut young man, with none of Easy's worldweary, knocked-about look. His sidekick, and also the gunner in the Navy plane he piloted, was an amiable roughneck named Rosco Sweeney. Before the strip was many weeks old, Buz and Sweeney were marooned on a Pacific island. While there was a beautiful girl in a sarong, there were also Japanese soldiers and sudden death. Crane, assisted by Ralph Lane, did some impressive work, depicting authentic planes and weapons as well as lush Pacific scenery.

Like many adventure strips, drawn weeks in advance, *Buz Sawyer* was still fighting World War II after it had ended. Crane rushed out a special strip, which ran on August 16, 1945, to explain, "The current story sequence began before the Jap surrender. In reality, the action takes but a few hours. Its presentation in a strip, tho, requires several days. Can you bear with us while the episode runs its course?"

In the immediate postwar years Crane did some of his best continuities. He had Buz leave the Navy, return to his small-town family home in Texas and go through the various adjustment problems most GIs were facing. In late autumn 1945 Buz journeyed to Manhattan to look for a job and also to find out what had become of an old girlfriend. He was hired as a troubleshooter for an international airline, but not before he got entangled with a sexy lady known as the Maharani of Batu, her pet tiger, the fraudulent Count Confetti, and the murder of his former sweetheart. These were all the trappings, updated some, that Crane had had such fun with in the *Tubbs* strips of the '30s. Still audacious, Crane staged the fatal plunge of Buz' girlfriend from a skyscraper in a single panel that stretched all the way across the strip. To get the full effect you had to tilt the newspaper page.

There followed adventures all over the globe — Java, Alaska, Latin America, Africa, etc. Along the way Crane had Buz break his nose, in order to ugly him up some. Sweeney was along on some of the escapades, but in the late

PEOPLE MUST HAVE LIVED HERE ONCE, BUZ. THERE'S A FIG TREE — AND MANGOES, BANANAS...
HERE'S THE BROOK — HEY! AND IT'S FULL OF TROUT!
NOT BAD.
GEE! JUST THE PLACE TO BUILD OUR HOUSE.
DARLING, I'M SIMPLY GOING TO LOVE IT HERE.
ATTAGIRL, CHRISTY! IT'S HAD ME PRETTY WORRIED. THERE AREN'T MANY GALS WHO'D FOLLOW THEIR GUY TO AN AFRICAN WILDERNESS — AND LIKE IT.
BUZ SAWYER
© 1940 King Features Syndicate

'40s Buz married his longtime sweetheart Christy Jameson and Sweeney spent most of his time from then on in the Sunday page. In the conservative '50s Buz returned to the Navy, and the strip lost a good deal of its zest. There was still adventure and intrigue but not much fun. Crane continued to supervise *Buz Sawyer* until his death in the middle '70s, but Henry Schlensker had done most of the drawing for many years.

Fate was going to play a trick on Frank Robbins, although there was no way he could've known that when he went to work for King Features in 1944. A native of Boston, Robbins was something of an artistic boy wonder and had been helping win the family bread since his early teens. Though he wanted to be a serious painter, like his friend and contemporary Jack Levine, from the time his family moved to New York City in the early years of the Depression Robbins had to concentrate on the commercial side of art.

He worked on the murals for the new Radio City, did promotion art for RKO Pictures, served a stretch in a comic-book sweat shop. In the spring of 1939, at the age of 22, he took over the *Scorchy Smith* newspaper strip for the Associated Press. Although he's often characterized as just one more disciple of the Sickles-Caniff school, Robbins was never actually that. He arrived at his highly individual impressionist style by his own route, guided more by his own sensibilities than by a desire to emulate.

During his first months on *Scorchy* Robbins seemed unsure, especially in the important area of depicting airplanes. But, by the time Scorchy got into the Air Force in 1942, Robbins had everything under control. In *The Comics* Coulton Waugh said of one of Robbins' impressive wartime sequences, "Robbins' Russia has a formidable reality; it creates the sense of deep snows, it is full of the bitter, bloody struggle."

Late in 1943 King Features got in touch with Robbins, asking him if he'd like to take over *Secret Agent X-9*. Even though he was only making $125 with AP, he turned the offer down. What Robbins wanted to draw was a new strip of his own. "Several months later I brought in some samples of *Johnny Hazard*," Robbins once explained. "We signed a contract and then began a long period of experimentation to get the characters set."

The strip made its debut one day before D-Day in June 1944. Despite all the conferences, *Johnny Hazard* was pretty much *Scorchy Smith* under an assumed name. But that wasn't bad.

Robbins had made *Scorchy Smith* his own during his five-year stint, and his tough, wisecracking hero was closer to the streetsmart characters played in the movies by John Garfield than he was to Charles Lindbergh, the original inspiration for Scorchy.

Johnny Hazard in his early days was not long and lean, like a Caniff hero, but average in height and a bit on the chunky side — almost a working stiff, a proletarian type. "Johnny Hazard started off as an Air Force flying officer," Robbins once explained. "I had him escaping from a Nazi prison camp, stealing a bomber from a field and taking off amid gunfire." Things kept right on moving after that, especially when a feisty blonde lady combat photographer entered. Her name was Brandy and she and Johnny started off disliking each other in a way that could only lead to romance.

The strip invaded China a few months later and, possibly at the suggestion of the syndicate, set up shop in *Terry and the Pirates* territory. Quite obviously what King Features was hoping for was their own version of Caniff's impressively successful Chicago Tribune-NY News Syndicate strip. And Robbins looked to be the man to do it. He staged his action like the movies. He had a lushly inked style, rich in black. He could draw anything that this sort of sophisticated contemporary adventure strip called for, and his dialogue, while not up to Caniff's, was pretty good.

"After the war, I decided not to keep him in the service," Robbins explained.

SCORCHY SMITH — *Victory Express*
Trademark Registered U. S. Patent Office
By Frank Robbins
THIS IS YOUR CREW, SCORCHY! LT. O'SHEA, NAVIGATOR! LT. LEVINE, BOMBARDIER! OUR PLANE'S READY IF YOU ARE!
THERE SHE IS! GOOD OLD B-25! NO ARGUMENT ABOUT HER CAPABILITIES... BEST MEDIUM BOMBER IN THE BUSINESS!
I'VE TAKEN HER UP ONCE OR TWICE MYSELF! A PERFECT LADY IN THE AIR! AND COMPLETE DOWN TO HOT AND COLD RUNNING BOMBS!
COMPLETE! SHE'S EVEN GOT A NAME THAT'LL TAKE US PLACES!
SPIRIT OF THE OFFENSIVE

JOHNNY HAZARD
Open Season
Appears in Color in Sunday's Journal-American
By Frank Robbins
OH,BRO-THER! DID YOU BOYS ARRIVE IN THE WELL-KNOWN NICK?
SUFFERIN' SUSIE! RENARD?!
JOHNNY! WHERE YOU...
BRING THE HOUNDS ...I'M RUNNING DOWN A FOX!
© 1946 King Features Syndicate, Inc.

"In the postwar years Hazard became a freelance, roaming the world. I had done a lot of reading of fiction. Adventure stories, science fiction . . . and apparently I had a feeling for the dramatic." What Robbins began turning out in those years immediately after the war were comic-strip versions of the sort of adventure films being made at the time. This was a transition period, where cynicism and hope mixed. Service men were becoming civilians again, many of them anxious not to get back into prewar ruts.

On the screen Alan Ladd, Dick Powell, and others appeared in movies about freelancing adventurers in odd corners of the world — *Calcutta, Cornered, Saigon, To the Ends of the Earth*, etc. Johnny moved around a lot, too, encountering crafty hustlers like Side-Pocket Sam, sultry villainesses like Lady Mist, and flamboyant masterminds like Captain Gore. It was all fast-moving and enjoyable.

Robbins once told me that he was certain his strip would have been a much bigger success than it was if only Milton Caniff had kept doing *Terry*. But Caniff, as we'll see, quit and sold *Steve Canyon* to the Field syndicate, and King Features became involved in the strip's distribution. Rather than pushing what was considered imitation Caniff, they concentrated on the real thing. Even so, Robbins managed to hold on for more than 30 years. He was certainly a contender, but he felt he might've been a champ.

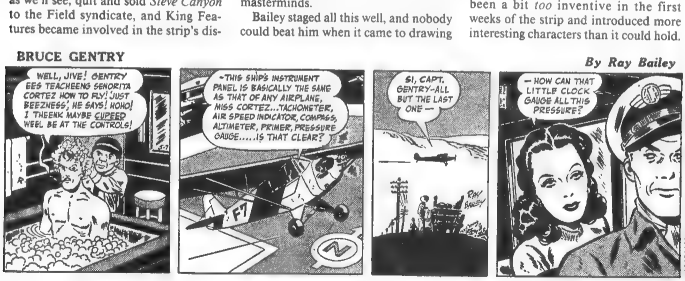
Another strip with the Caniff look was *Bruce Gentry*, which got going in March 1945. Ray Bailey was the artist and he'd spent the war years as assistant on *Terry and the Pirates*. He was a crackerjack inker, having assimilated most of the Caniff tricks and techniques. Anticipating the end of World War II, Bailey commenced with a hero who was already out of the service. A former captain in Air Force intelligence, Gentry arrived in South America to go to work as a pilot and troubleshooter for Southern Cross Airlines. His new partner was a handsome Latin named Ricardo, who spoke movie Spanish — "We weel be a great team!"

There was a hep Indian named Jive, a beautiful and mysterious brunette called Eden Cortez, and considerable action and intrigue. Gentry tracked down smugglers, escaped killers, and criminal masterminds.

Bailey staged all this well, and nobody could beat him when it came to drawing planes and all the other mechanical props. His people, though, were a mite on the dull, stock-character side. *Bruce Gentry* was an adventure strip that never quite lived up to its potential. It faded from view in the early '50s.

Steve Canyon, which started January 13, 1947, certainly fit the post-war adventure pattern. It was about a returning Air Force officer, about his shift from the service to civilian life, and about the possibilities for adventure, romance, and profit in the new world that was coming into being in the wake of a devastating war. Significantly, Canyon called the shoestring air service he was trying to launch Horizons Unlimited.

At this point there was nobody who could handle this sort of material as well as Caniff. After 12 years with *Terry*, he was an expert at slicing his movielike continuities into daily episodes. He knew about all the planes and weaponry. Equally important was Caniff's feeling for character. Unlike Ray Bailey, he was aware that every actor, even the bit players, in his ongoing melodrama was important. In fact, he may have been a bit *too* inventive in the first weeks of the strip and introduced more interesting characters than it could hold.


BRUCE GENTRY
By Ray Bailey
WELL, JIVE! GENTRY BEE TEACHEENG SENORITA CORTEZ HOW TO FLY! JUST BEEZNESS, HE SAYS! HOMO! I THEENK MAYBE CUPEED WEEL BE AT THE CONTROLS!
~THIS SHIP'S INSTRUMENT PANEL IS BASICALLY THE SAME AS THAT OF ANY AIRPLANE, MISS CORTEZ...TACHOMETER, AIR SPEED INDICATOR, COMPASS, ALTIMETER, PRIMER, PRESSURE GAUGE.....IS THAT CLEAR?
SI, CAPT. GENTRY--ALL BUT THE LAST ONE --
-- HOW CAN THAT LITTLE CLOCK GAUGE ALL THIS PRESSURE?
© 1945 N.Y. Post

(Below:) Canyon's secretary, Feeta Feeta, was among the first characters introduced in ***Steve Canyon****. (Right:) This Sunday strip was one of the earliest to run — and quickly established Canyon's ability to handle himself in a brawl.*

STEVE CANYON
MILTON CANIFF
COPPER CALHOUN — I DON'T SUPPOSE YOU CARE HOW MUCH YOU HAVE ALIENATED ME IN THE EYES OF THIS STEVE CANYON PERSON!
NO, DAYZEE!
OH HELL! ACCEDING TO HIS PRETENSIONS REQUIREMENTS I GOT HIM TO EXAMINE THE AIRPLANE YOU WISH HIM TO COMMAND! HE IS NOW ON HIS WAY HERE TO TALK TO YOU!
STEVE CANYON HAS BEEN ANNOYING ME
HE IS COMING HERE — THROW HIM OUT — THE REAR EXIT!
A PLEASURE, MAM'SELLE!
HMM! THE COPPERHEAD ALWAYS PAYS A NICE LITTLE BONUS FOR JOBS LIKE THAT
THIS MAMB IS CANYON! — I'M EXPECTED!
INDEED! YOU ARE MR. CANYON? WON'T YOU COME IN, PLEASE?
HMM! TWO SIDES! BOTH? WHICH WAY IS THE QUARTER DECK FOR ME TO SALUTE?
THAT'S WHAT I WANTED TO KNOW!...
NOW, BRING CANYON UP TO ME!
1-26

© 1983 Milton Caniff and Field Enterprises Syndicate

Besides the lean, lanky Canyon, there was his secretary Feeta Feeta, Copper Calhoun — the Dragon Lady of Wall Street — and her various toadies and goons, and Canyon's own crew of veterans. After the advent of Happy Easter, that quintessential old coot, most of the crew faded into the background.

The first continuity took place in South America, far away from post-war Europe. The scenery was better there, and possibly Caniff also had in mind to demonstrate to Bailey exactly how airborne adventures down there should be handled. Before long he returned to the Orient. He even provided Canyon with a temporary Terry-like sidekick in the person of Reed Kimberly.

The world was changing, though, and it wasn't possible to recapture the feel and the excitement of Terry and Pat Ryan adventuring across the China of the '30s. The politics were trickier, less clear-cut, too. By the time the Eisenhower years arrived, the freelance adventurer was no longer as popular as he'd once been, and horizons didn't seem so unlimited. Sensing this, Caniff put his hero back in the service and varied his foreign intrigues with domestic dramas. As of now, Caniff has been in the adventure business for well over a half-century, and few have equalled him in his chosen field. Steve Canyon is older, somewhat domesticated, but the strip goes on and Caniff continues to spin his tales.

So crowded were the comics pages of the '40s with adventurers that we're going to need one more chapter to cover them. Come our next installment, you'll encounter more, including Warren Tufts' Wild West hero Casey Ruggles, a varied bunch who held forth only in the Sunday pages of the Chicago *Tribune*, and Siegel and Shuster's ill-fated burlesque of their own Superman.

CONVENTION CALENDAR

GREAT LAKES

STATES IN REGION: Ill., Ind., Ky., Mich., Ohio and Wis.
SOUTH BEND, IN - Oct 5- Memorial Coliseum, 2 B Falcons Hall, Sheridan & Western, A $1, T 26, F $30 Jim Rossow, 53100 Poppy Rd, South Bend, IN 46628 PH 219-232-8129
MUNCIE, IN - Oct 6 - East Indy Comic Con II (C), Ball State Univ. Student Center Ballroom, corner Neely & McKinley, A $1, F $15 Phil Harding, RR 3 Box 409, New Castle, IN 47362 PH 317-529-6146
FARMINGTON HILLS, MI - Oct 6 - Xravaon Comic Book & Baseball Card Show (C,Cd), American Legion Hall, 29500 W 9 Mile Rd., 10am-6pm, A $1, F $50 Michael Lester, 16232 Carnegie Lamp Ct., Apt 929, Southfield, MI 48075 PH 313-557-3237
COLUMBUS, OH - Oct 12-13 - Spider's Web Comicon '85 (C, Cd), Ramada Inn, I-71 South Exit 100, Sat. 10am-6pm, Sun 11am-5pm, A $1, F $40, Mae Hatfield, 1659 Lockbourne Rd., Columbus, OH 43207 PH 614-443-9303
COLUMBUS, OH - Oct. 12-13 - Comic Book & Baseball Card Show (C, Cd), Eastland Mall, 3 Hamilton & Refugee Rd., A free Scott Holderle, 12040 Winterside Lane, Reynoldsburg, OH 43147 PH 614-863-2834.
ROCKFORD, IL - Oct 12 - Classic Comic Book Show (C), Cherry Bowl, 7171 Cherry Vale Blvd., 10am-4pm, A $1, T 30, F $20 Gary Johnson, 605 Theodore Loves Park, IL 61111 PH 815-633-8495
CLEVELAND, OH - Oct 13 - Saturday's Child Nostalgia Festival #22 (C, Cd, M, SF), Holiday Inn, Rt 8 & Emery Rd., 10am-5pm, A $1.50, T 50, F Tricampo, 2520 Astruct, Cleveland, OH 44118 PH 216-932-6596
CHICAGO, IL - Oct 13 - Chicagocon Comic Convention-Congress Hotel, 520 S. Michigan Ave., 11am-4pm, A, 75¢, Registration, PH 312-922-8335
MILWAUKEE, WI - Oct 13 - Classic Comic Book Show (C), Red Carpet Lanes, 11737 W. Burleigh, Wauwatosa, 10am-4pm, A $1, T 30, F $20 Gary Johnson, 605 Theodore St. Loves Park, IL 61111 PH 815-633-8495
FRANKLIN PARK, NY - Oct 13 - Comic Book Show (C), Restaurant, 1132 Hempstead Turnpike, 10am-5pm, A $1, F $35 Steve Miller, PH 516-481-8660
ELGIN, IL - Oct 26 - Classic Comic Book Show, Ramada Inn, I 90 & Hwy 31, 10am-4pm, A $1, T 40, F $25 Gary Johnson, 605 Theodore St. Loves Park, IL 61111 PH 815-633-8495
COLUMBUS, OH - Oct 27 - Sportscard & Comic Book Show (C, Cd), Harley House Motel, I-71 Exit Worthington, 161, 10am-6pm, A $1, T 40, F A Lot A Sportscards & Comics, 8065 E Market St., Warren, OH 44484 PH 216-856-7307
SOUTHFIELD, MI - Oct 27 - Yestercon Comic Book & Baseball Card Show (C, Cd), VFW Hall, 24222 W. Nine Mile Rd. (Nine-Lahser, A $1 Graham Kelly PH 4257 S Saginaw St., Burton, MI 48329 PH 313-742-7333
GRAND RAPIDS, MI - Oct 27 - Comic Convention, Ramada Inn, 255 28th St. S. A, $1, in costume 50¢ Kirby J Tardy, 2903 Eastern SE, Grand Rapids, MI 49507 PH 616-247-7828
LOMBARD, IL - Oct 27 - Relax-A-Con (C, Cd, M, SF), Vet Hall, 535 W. Wilson Dr., 9am-5pm, A $1, T 25, F $15 Comic Corner, 280 N. Ardmore, Villa Park, IL 60181 PH 312-832-1550
BOWLING GREEN, KY - Nov. 2 - Comic Book & Baseball Card Show (C, Cd), Bowling Green Mall, 2700 Nashville Rd., A free, James Miles, PO Box 1, Bowling Green, KY 42101 PH 502-842-6492 after 7pm
ROYAL OAK, MI - Nov 3 - Motown Comic Book & Baseball Card Show (C,Cd) American Legion Hall, 1815 Rochester Rd. (1 mile N of I-696), 10am-5pm, A $1, F $20 Michael Lester, 16232 Carnegie Lamp Ct., Apt 929, Southfield, MI 48075 PH 313-557-3235

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.
LYNCHBURG, VA - Oct. 4-5 - Collectorama (C), A n/a, Old Dominion Collectors, 115 Russell Woods Dr., Lynchburg, VA 24502 PH 804-237-0393 or 804-237-1359
DURHAM, NC - Oct 5 - Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, 3460 Hillsborough Rd., 10am-4pm, A $3.50, F $38 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH 301-292-4587
BALTIMORE, MD - Oct 5 - Jubilee Comic Book & Science Fiction Convention (C, SF), Howard Johnsons, 5701 Baltimore National Pike, Catonsville, 9am-5pm, A $3.50, F $38 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH 301-292-4587
CHARLOTTE, NC - Oct 5 - Comic Mini-Con (C), Eastland Mall Community Room, Central Ave. & Sharon Amity Rd., 10am-5pm, A free Hayden Kent Hard To Find, 1214 Thomas Ave., Charlotte, NC 28205 PH 704 375-7462
ARLINGTON, VA - Oct. 12 - Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, 1489 Jefferson Davis Hwy., 10am-5pm, A $4, F $38 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744 PH 301-292-4587
ROANOKE, VA - Oct. 13 - Toy & Paper Show (C, Cd), Hotel Roanoke, 19 N. Jefferson St., 10am-4pm, A $2.50 Bill Lane, PO Box 8802, Richmond, VA 23225, PH 804-231-0200
COLUMBIA, SC - Oct 19 - Columbia Record & Comic Convention (C, R), Russell House Ballroom, Univ of SC, 11am-6pm, A $1.50, F $30, Carl Singmaster, 1932 Main St., Columbia, SC 29201, PH 803-256-5606
ALEXANDRIA, VA - Oct 20 - Mid-Atlantic Convention - Alexandria #2 (C), Imperial 400 Hotel, Jefsall Rd., 10am-4pm, A $1.50, F $15, Steve Potter, RR 10, Box 175, Mechanicsville, VA 23111, PH 804-355-8023 days.
FAYETTVILLE, NC - Oct 20, 5 Jubilee Comic Book & Science Fiction Convention (C, SF), Holiday Inn, I-95 & 53, 10am-6pm, A $3.50, F $38 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744, PH 301-292-4587
ROANOKE, VA - Oct. 25-27 - RoVaCon (C, Cd), Civic Center & Holiday Inn, Williamson Rd., A $8.25, $9.50 & $12 at door, Rick Norris, 2127 Buchanan, 545 Howard Dr., Salem, VA 24153, PH 703 389-9400

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N. M., Utah and Wyo
TUCSON, AZ - Oct. 31-Nov. 3 - 11th Annual World Fantasy Convention, Double Tree Hotel, Randolph Park, A $40 Barry Bard, 1985 World Fantasy Convention, PO Box 27701, Tempe, AZ 85282 PH 602-272-0821

NEW ENGLAND

STATES IN REGION: Conn., Maine, Mass., N.H., R.I. and Vt.
BROCKTON, MA - Oct 3-6 - Collector-Mania Convention, Westgate Mall, 4 free Dana Photography, PO Box 423, Lynn, MA 01902 PH 617-592-1378 10am-5pm & evenings
AUBURN, ME - Oct 5 - Comic Book Convention, Holiday Inn, Rt 12, A free Roger Dunham, PO Box 742, Gardner, MA 01414 PH 617-632-8888
EAST HARTFORD, CT - Oct 6 ConnectiCon (C), Elks Hall, 148 Roberts St., 11am-5pm, A 99¢, F $20, Harold Kinney, 1 Bell Rock Rd., Bloomfield, CT 06232 PH 203-289-1208
CONCORD, NH - Oct 13 - 1st All-Comic Show (C), Highway Hotel Convention Center, I-93 Exit 14 Ft Eddy Rd, 10am-5pm, A $1, F $25, Ernestbies Unlimited, 30A Warren St., Concord, NH 03301 PH. 603-228-3712
MARLBORO, MA Oct 27 - Comic Show (C), Holiday Inn, Rt 495 Exit 24A, 9am-3pm, A $1, F $20, Bill Heidn, PO Box 34 Wayland, MA 01778 PH 617-358-3644
GREENWICH, CT - Nov 3 - Comic Book & Baseball Card Show (C, Cd), Greenwich Civic Center, Post Road, I-95 Exit 5, 10am-4pm, A free, C J.B., Jr., Box 432, Wantagh, NY 11793 PH 516-735-6476

NORTHEAST

STATES IN REGION: N.J., N.Y. and Pa.
BETHEL PARK, PA - Oct 5 - South Hills Comic Book Convention, Community Service School, Church Rd. & Bethel Church Rd., 10am-4pm, A $2.50, F $25, Freebird Enterprises Scott Douglas, PO Box 10071, Erie, PA 16514 PH 814-455-3924
EDINBORO, PA - Oct 6 - Mini-Convention (C), Holiday Inn, Rt 6 & Rt 99, 10am-5pm, A $1.50, Freebird Enterprises Scott Douglas, PO Box 10071, Erie PA 16514 PH 814-455-3924
WHITE PLAINS, NY - Oct. 6 - Baseball Card & Comic Book Convention (C, Cd), The Coachman Inn, 123 E Post Rd., A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
LAUREL, NY - Oct 6 - Comic & Baseball Show (C, Cd), Budget Motor Inn, Rt 73 & Fellowship, NJ Turnpike exit 4, A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
EAST MEADOW, NY - Oct 6 - Long Island Monthly Comic Book & Baseball Card Show (C, Cd), Colisium Motor Inn, 1650 Hempstead Turnpike, 10am-5pm, A free Starwind Comics PH 516-579-7656
NEW YORK, NY - Oct 6 - Comic Book & Paperback Convention, Skyline Motor Inn, 1725 10th Ave., A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
BUFFALO, NY - Oct 11-13 - Comic & Baseball Card Show (C, Cd) Eastern Hills Mall, A free, F $50 A-Lot-A Sports Cards, 8065 E. Market St., Warren, OH 44484 PH 216-856-7307
BAYSIDE, QUEENS, NY - Oct 12 Comic Book & Baseball Card Show (C, Cd), Adria II Conference Center, 221-17 Northern Blvd., 10am-4pm, A free Sabre, 217-15 47th Rd., Bayside, NY 11361 PH 212-631-0398 or Mitch Berger, 203-34 45th Dr., Bayside, NY 11361 PH 212-224 9699
PITTSBURGH, PA - Oct 12 - Transfer Monthly Show (C, F, M), Howard Johnsons, 3401 Blvd. of the Allies, Dealers Room 2 Main Room, Films 7pm-10pm, A $2, F $5 BEM, PO Box 9618, Pittsburgh, PA 15221 PH 412.243.2736
SEAVILLE (MERRICK), NY - Oct 12 - Science Fiction, Comic Book & Trading Card Show (SF, C, Cd), American Legion Post #351, Carteret Ave. & Bay Blvd., A, 50¢, F $25 Ruth Campbell, 827 Prospect Ave., Pine Beach, NJ 08741 PH 201 244-2923
ROCKVILLE CENTRE, NY - Oct 13 - Long Island Comic Book & Collectors Market Convention (C, Cd, M), Holiday Inn, 173 Sunrise Hwy. 10am-5pm, A free, F 30 Comic Comics & Books, 139 N Park Ave., Rockville Centre, NY 11570 PH 516-763-1133
BUFFALO, NY - Oct 13 - Comic Book & Card Show (C, Cd), Buffalo Marriott Inn, 1340 Millersport Hwy., Amherst, A $2, T 65 F $45 Maximum Entertainment Prod., 20 Burke Dr., Buffalo, NY 14215. PH 716 835 1483
UNION, NJ - Oct 13 - Comic Book & Baseball Card Show (C, Cd) Knights of Columbus 1034 Jannette Ave., 9:30am-4pm, A $1.50, F $30 Mike Grecco, PO Box 189 Allendale, NJ 07401 PH 201-327-1262
PITTSBURGH, PA - Oct 13 - Antique & Collectable Fair (C, Cd) Castle Shannon Memorial Firehall, Rt 88, 8am-4pm, A free, Collectors Cabinet, 701 Washington Rd. Rear, Pittsburgh, PA 15228 PH 412 561-1885
WAYNE, NJ - Oct 13 - Comic Book & Baseball Card Convention (C, Cd), Holiday Inn, Rt. 46 East & Willowbrook Mall, A, $1 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH. 201-335 1849
BINGHAMTON, NY - Oct 19 - Comic Book Show (C), American Legion Post 80, 76 Main St., A 50¢, Bill Turner, 1063 Autumn Rd., Groton, NY 13073
TOMS RIVER, NJ Oct 20 - Comic & Baseball Card Show (C), Elks Post #1871, Garden State Pkwy., Exit 82, Rt 37E., Right onto Clifton Ave., 9:30am-4pm, A $1, F $30 Mike Grecco, PO Box 189, Atlantic Highlands, NJ 07716 PH 201-291-1632
NEW YORK CITY, NY - Oct 20 - Show (C, Cd, M, SF, R), The Roosevelt, Madison Ave at 45th St., A $1 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
SOMERSET, NJ - Oct. 20 Comic Book & Baseball Card Convention (C, Cd), Travelodge, Easton Ave., Rt. 287 Exit 6 & 22 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
SHARON, PA - Oct 26 - Jubilee Comic Book & Science Fiction Convention, Holiday Inn, 3200 S. Hermitage Rd., A $3.25, F $38 Jubilee Enter., 11910 Asbury Dr., Ft Washington MD 20744 PH 301-292-4587
NEW YORK, NY - Oct 26 - Movie & TV Collectibles Show, Skyline Motor Inn, Tenth Ave. & 45th St., A $2, Larry Shell, PO Box 45, Irvington, NJ 07111. PH 201 374-0621
PHILADELPHIA, PA Oct 27 - Serendipity Show (C), Holiday Inn Penn-Center, 18th & Market, Russell Bob Horn, 4 Oak Rd., Elkton, MD 21921 PH 301 398-6685
HAUPP., PA - Oct 27 - Comic Books & Baseball Card Show (C, Cd), Holiday Inn, Rt 15 Exit 29 Susquehanna Trail, A 50¢ Donna, PH 516-724-7422 (6-7)
SPRINGFIELD, PA - Oct 27 - Comic Book & Baseball Card Convention (C, Cd), Holiday Inn, 304 Rt. 22 West, A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
PHILADELPHIA, PA - Comic Book & Baseball Card Convention (C, Cd), Holiday Inn, Philadelphia Airport, 1725 JFK Blvd., Center City, A $2 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH 201-335-1849
YORK, PA - Nov 1-3 - Novacon 3 (C), Yorktown Hotel, A $7 Paul Dobson, PO Box 41, Marietta, PA 17547
ALBANY, NY - Nov. 2-3 - Comic Fandom Con (C), Albany Holiday Inn, 1614 Central Ave., Colonie, A $2.75, T 35, $65, Maureen Kelly, 1 Burbank Dr., Apt 3, Buffalo, NY 14215 PH 716-835-1483
ERIE, PA - Nov. 3 - Jubilee Comic Book & Science Fiction Convention (C, SF), Erie Hilton, 16 W. 10th St., 10am-4pm, A $3.50, F $38 Jubilee Enter., 11910 Asbury Dr., Ft. Washington, MD 20744, PH 301-292 4587

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaii, Ore. and Wash
NORTH HOLLYWOOD, CA - Oct 5 - 2nd N. Hollywood Comic Book Convention, LA Sportsman Complex, 11513 Burbank Blvd., 10am-5pm, A: $1 Rob Sourcemont, 11684 Ventura Blvd #5124, Studio City, CA 91604
LOS ANGELES, CA - Oct 6 Comic Book & Science Fiction Convention (C, SF), Ramada Inn, Airport, 5333 Washire Blvd., 10am-5pm, A $1.50 Bruce Schwartz, 1802 W. Olive Ave., Burbank, CA 91506 PH 818-954 8432
LOS ANGELES, CA - Oct 12-13 - Creation Star Trek Convention (ST), Sheraton Universal Hotel, 11am-7pm, A n/a Creation, Box 7155, Garden City, NY 11530
CONCORD, CA - Oct 13 - Diamondy's Cosmic Heroes Con (C, Cd), Concord Inn, 1401 Willow Pass Rd., A $2 Al Chumney, 177 D St #8, San Rafael, CA 94901 PH 415 930-0640
MODESTO, CA - Oct 20 - Cosmic Heroes Comicon (C,Cd), Holiday Inn, 1612 Sisk Rd., A 75¢ Bill Herrell, PO Box 145, Denair, CA 95316 PH 209-951-7128
PACIFIC GROVE, CA - Nov 3 - Monterey Comicon (C), P.G. Middle School Gym, 835 Forest Ave., A $3 Carlos de los Rios, 1218 Redondo Rd., Pebble Beach, CA 93953 PH 408-375-7181

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N.D. and S.D.
LENEXA, KS Oct 5 - K C Mincon #3 Sw (C), Holiday Inn, 13 & 95th St., A $1.50, F $20 Jerry Wright, 9 Hughes, 4848 Black Swan Dr., Shawnee, KS 66216 PH 913-631-7788
DES MOINES, IA Oct 20 - Marketplace VI (C, Cd, R), Urbandale Legion Hall, 68th & Douglas, A 50¢, Mark Metz 6223 Forest Ave., Des Moines, IA 50311 PH 515-277-5721
CORALVILLE, IA - Oct 25-27 - Icon-X Show (C), Abbey Inn, Hwy 6 & 218 W., A: $16. Icon X, PO Box 525, Iowa City, IA 52240
SOUTH ONAHA, NE - Nov. 10 - River City Comic Book & Baseball Card Show (C, Cd), Sokol Hall, corner of 20th

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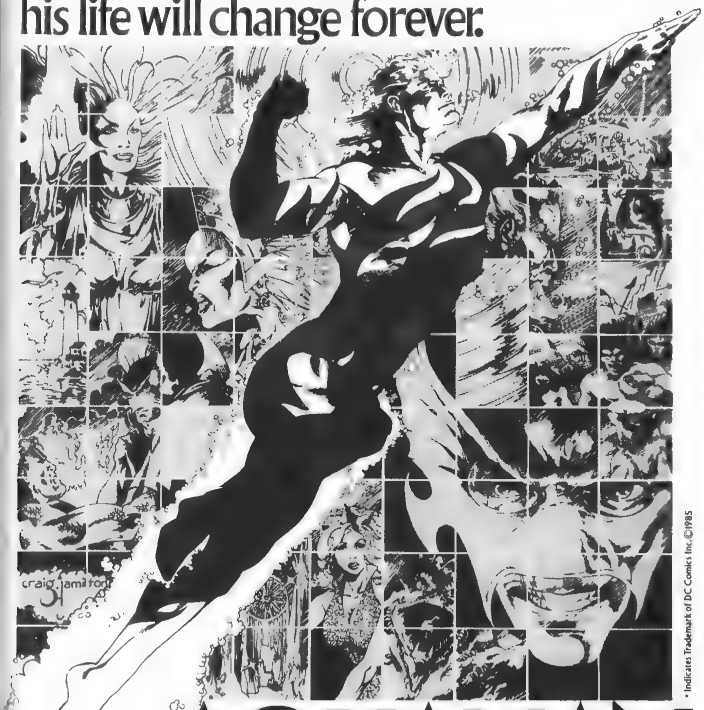

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SOUTH CENTRAL

STATES IN REGION: Ark., La., Okla. and Tex.

HOUSTON, TX - Nov. 29-Dec. 1 - Turkey-Con (C), Ramada Hotel NWX, 12801 NW Frwy.; A: n/a. Southwest Conventions, 1103 W. Tri Oaks, Suite 181, Houston, TX 77043. PH: 713-556-9647.

SOUTHEAST

STATES IN REGION: Ala., Fla., Ga., Miss. and Tenn.

GAINESVILLE, FL - Oct. 19-20. FallCon (C, Cd), University Centre Hotel, 1535 SW Archer Rd.; A: $8. Bill Hatfield, 1122 W. University Ave., Gainesville, FL 32601. PH: 904-374-8593.

HOUSTIN, TX - Nov. 2-3 - Doctorcon Minicon (SF), Ramada Hotel SW Freeway; A: $6. Doctorcon/Minicon, PO Box 540906, Houston, TX 77254.

BRISTOL, TN - Nov. 16 - Comic Book & Baseball Card Show (C, Cd). Best Western Regency Inn, I-81 & 11 W. (Exit 74 A). 10am-4pm; A: $1.50. Erne White, Box 9637, Richmond, VA 23228. PH: 804-264-0539.

BRADENTON, FL - Nov. 30 - Manatee Fantasy Fair, Civic Center, US 41 N & Manatee River; A: $3, F: $40. Time Machine, 3320 Manatee Ave. W., Bradenton, FL 33505. PH: 813-748-4879.

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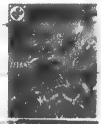

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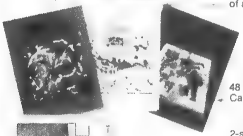

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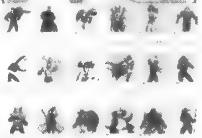

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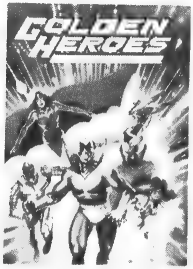

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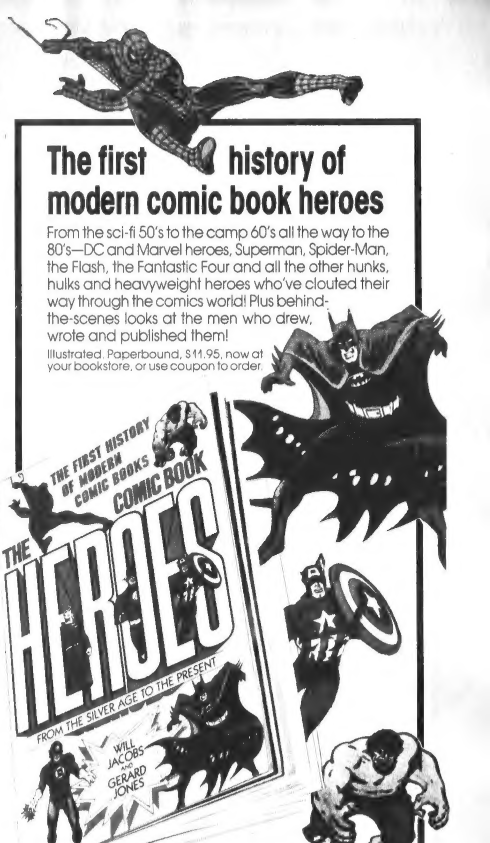
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